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NEWS

SpectroMagic

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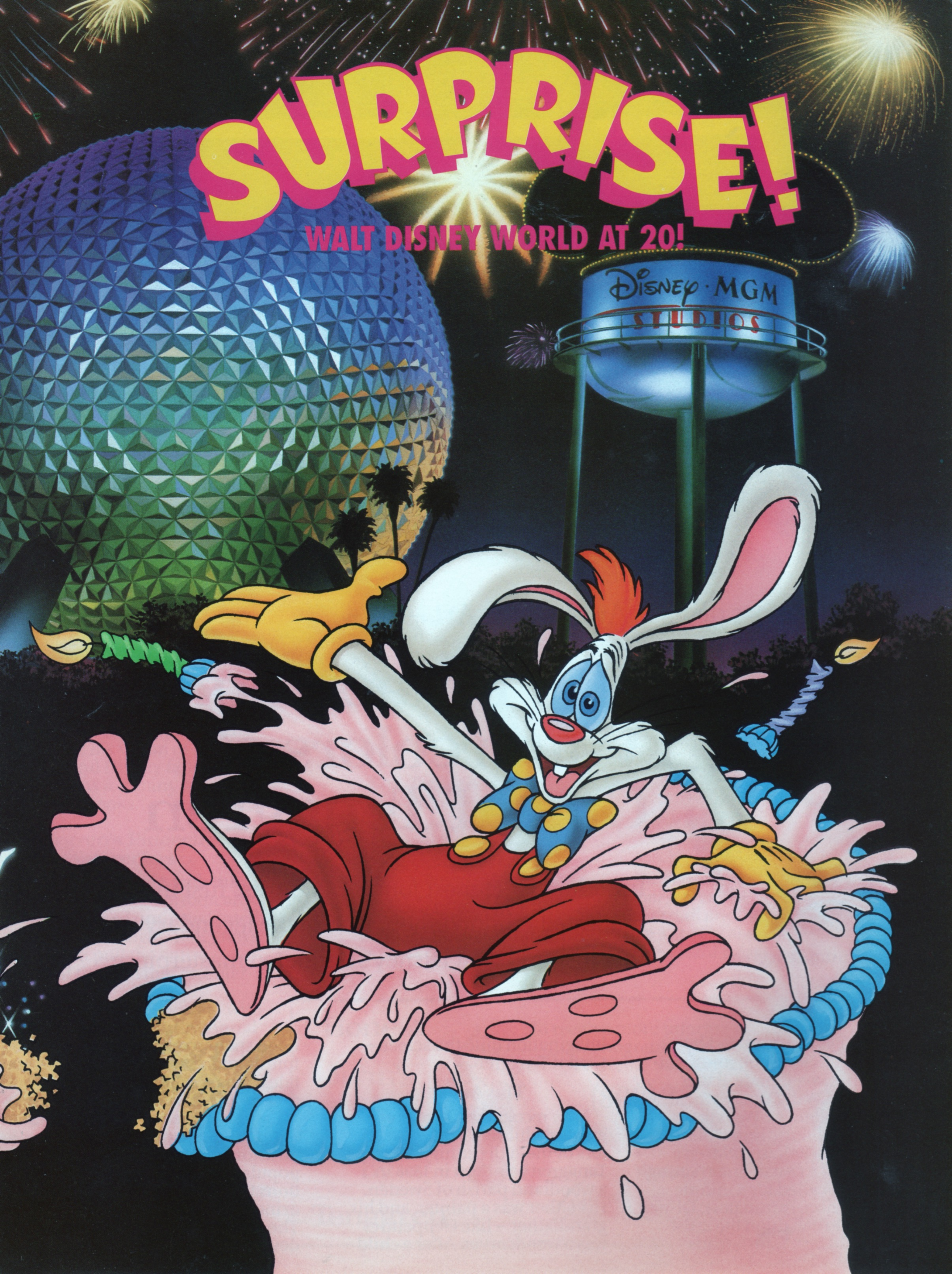
SURPRISE!
WALT DISNEY WORLD AT 20!
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STUDIOS

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Roger Rabbit hopes you'll join him at the World's biggest surprise party. Illustrations: SpectroMagic Parade by Mike Wepplo; Roger Rabbit by Disneyland Creative Collateral Department.

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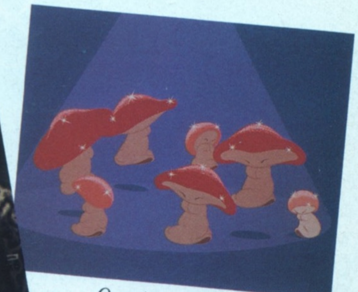

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Publisher—*Bob Baldwin*
Editor—*Anne K. Okey*
Consulting Editor—*Nick Paccione*
Art Direction—*Korobkin & Associates, Inc.*
Designer—*Kimberly Schultz*
Print Production—*Cheri Liefeld*
Financial Manager—*Valerie Barnes*
Business Manager—*Lisa Hiatt*
Circulation Manager—*Kitty Comer*
Advertising Manager—*Kathy Helgason*
Contributors—*Nancy Swistok, Vicki Tobin, Sharyl Salontai, Matt Mew, Michael Obermeyer, Robbie Pallard, Patrick Alo, Gary Krueger, Michael La Riche*

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NOTES

If the magazine you're holding feels a little different than usual, it's because with this issue *DISNEY NEWS* takes a giant step forward in its commitment to the environment. We are now on recycled paper.

The Walt Disney Company has always tried to be in the forefront as far as protecting the environment is concerned. In fact, Walt Disney World was master planned with that uppermost in the minds of its designers. However, recently, environmental issues have been taking even more precedence—on a worldwide basis.

To ensure that the Company keeps abreast of changing rules and regulations, as well as maintaining its pioneering efforts in the field, last year Michael Eisner and Frank Wells (Chief Executive Officer and Chief Operating Officer of The Walt Disney Company, respectively) established a new position—Corporate Vice President of Environmental Policy. In our Disney Dialogue, a new, semi-regular feature, we talked with the man appointed to that position, Kym Murphy. He explained to us why **The Muck Stops Here.**

To illustrate the "magic act" he's performing with his "Environmentality" program, we decided to photograph Kym (whose aliases include "Captain Chlorophyll" and "Chief Barnacle of The Living Seas") as "The Wizard of Waste." To set up the shot, we needed volunteers to stand on the sidelines and throw trash at Kym. Well, not really *at* him, but when we put it that way we had people lined up at the door begging for the opportunity to do a little "recycling" at Kym's expense. Since Kym is pretty good-natured, he just grinned and said, "Take your best shot!" So, as art director Dave Korobkin gave the countdown, trash-tossers and photographer Gary Krueger did just that. See page 24 for the final effect.

In our cover story, to commemorate the 20th anniversary of Walt Disney World Resort, writer Libby Slate talked to many of the people who were directly involved with **Bringing Walt's Last Dream to Life.** Part One of this fascinating story traces the Florida resort from the time it was just a gleam in Walt's eye to its Opening Day.

And then, **Surprise! Surprise! Surprise!** You won't want to miss the line-up of exciting events planned to celebrate this milestone birthday throughout the coming year.

As Disney animators labor over our 30th animated classic, **Beauty and the Beast** is slowly but surely coming to life. Jim Fanning gives us behind-the-scenes details of the creative process that is developing new, unforgettable characters for Disney fans.

Ryan Harmon is back again, this time **Predicting the Future** of Tomorrowland at Disneyland—or trying to. He takes us from 1967 to the present, with just a hint of things to come. "I *wanted* to tell you more," he assures us, "but we just *have* to keep some things secret."

Before we let you go, here are a few facts about our new paper and the positive environmental impacts of switching from virgin paper:

- 642.6 trees saved;
- 154,980 KWH of energy saved, equivalent to heating 19 homes;
- 264,600 gallons of water saved;
- Air pollution reduced 2,268 lbs.;
- Solid waste reduced 113.4 cubic yards.

These savings are based on *DISNEY NEWS* per issue usage of 50.4 tons of paper, times the paper's recycled content of 75%, equaling a total recycled content of 37.8 tons.

Of course, we'll continue to research paper and other production materials as part of The Walt Disney Company's ongoing commitment to preserving and enhancing our environment. ***—AKO***

The Disney University at the Studio in Burbank, California, provided all the backstage help we needed to transform Kym Murphy into Disney's "Wizard of Waste."

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Letters

In a recent issue of *DISNEY NEWS* you ran a letter from a reader regarding the old Disney Studio site at Griffith Park and Hyperion. Your response was that "until recently a Mayfair Market stood on that spot."

Since 1966, Mayfair Market has been located at 2725 Hyperion Avenue at the corner of Griffith Park Boulevard. Robert's Grocery Store did not replace the Mayfair Market.

Janet Willick
Los Angeles, CA

We sincerely apologize to Mayfair Market and its shoppers. What happened was that in tracking down the information to answer the question, Sharyl from our staff contacted Robert at the Studio Archives who happened to mention that that particular Mayfair was also his market. Sharyl jotted down "Robert's grocery" on her notes. When I was reading the notes to answer the letter, I thought they meant that "Robert's Grocery" had replaced Mayfair Market. It never occurred to me they just meant that Robert shops at Mayfair. Sorry for the confusion.

My family and I are disappointed to learn that the Main Street Electrical Parade is in its final season at Walt Disney World. The parade, which is scheduled to be taken to Euro Disneyland, has been a high"light" of each of our trips to the Magic Kingdom.

Is there only one parade available for all the Disney complexes? The parade seems popular enough that visitors would enjoy one at each of the four Parks. Anyone who views the parade talks about its stirring combination of lights and music. We hope that it will be back at Walt Disney World soon.

Danny, Martha, Corey and Danielle Landy
Acme, PA

There are actually three Electrical Parades—one at Disneyland, one at Tokyo Disneyland, and the one at Walt Disney World which will soon be going to Euro Disney. But don't worry. Walt Disney World is going to be the first to get a brand new parade of lights that is reported to far outshine the original. You can read more about the Spectro-Magic Parade, depicted on the cover of this issue, on page 14.

In the last issue you wondered why King Stefan had his Banquet Hall in Cinderella's Castle. Well, I love Cinderella Castle in the Magic Kingdom and the animated movie. King Stefan has his Hall in her castle because the king in "Cinderella" isn't named, they just call him "the King."

By the way, I noticed the Disneyland Castle had been named after "Sleeping Beauty" in 1955. Didn't the movie come out in 1959? Did Walt name the Castle?

Clay Shoemaker
West Palm Beach, FL

Boy, are you observant! Although the Castle was built before the movie came out, the film was in production at the time Walt was planning Disneyland. Other names had also been selected for the Castle before it was officially declared "Sleeping Beauty Castle."

Susan Del Greco from Revere, Maine, sent us a picture of her granddaughter who happens to be named "Disney." According to Susan, "Her parents wrote to the Florida Archives (Disney lives in Orlando, FL) asking if she is the only person named 'Disney,' and the response they received was, she is."

We were just wondering if any of our readers know of any other children with the first name "Disney?"

Somebody Goofed!
Our apologies to Harold Kleiner (right) who was mistakenly identified as Howard *Kleiner in last issue's story about the "For Our Children" album.*

Update
Reader Skip Peel (Winter 1990) and many others will be thrilled to learn that "Fantasia" will be released on Walt Disney Home Video this fall. See Projections, page 52, for further details.

Readers,
Please address your questions
comments and suggestions to:

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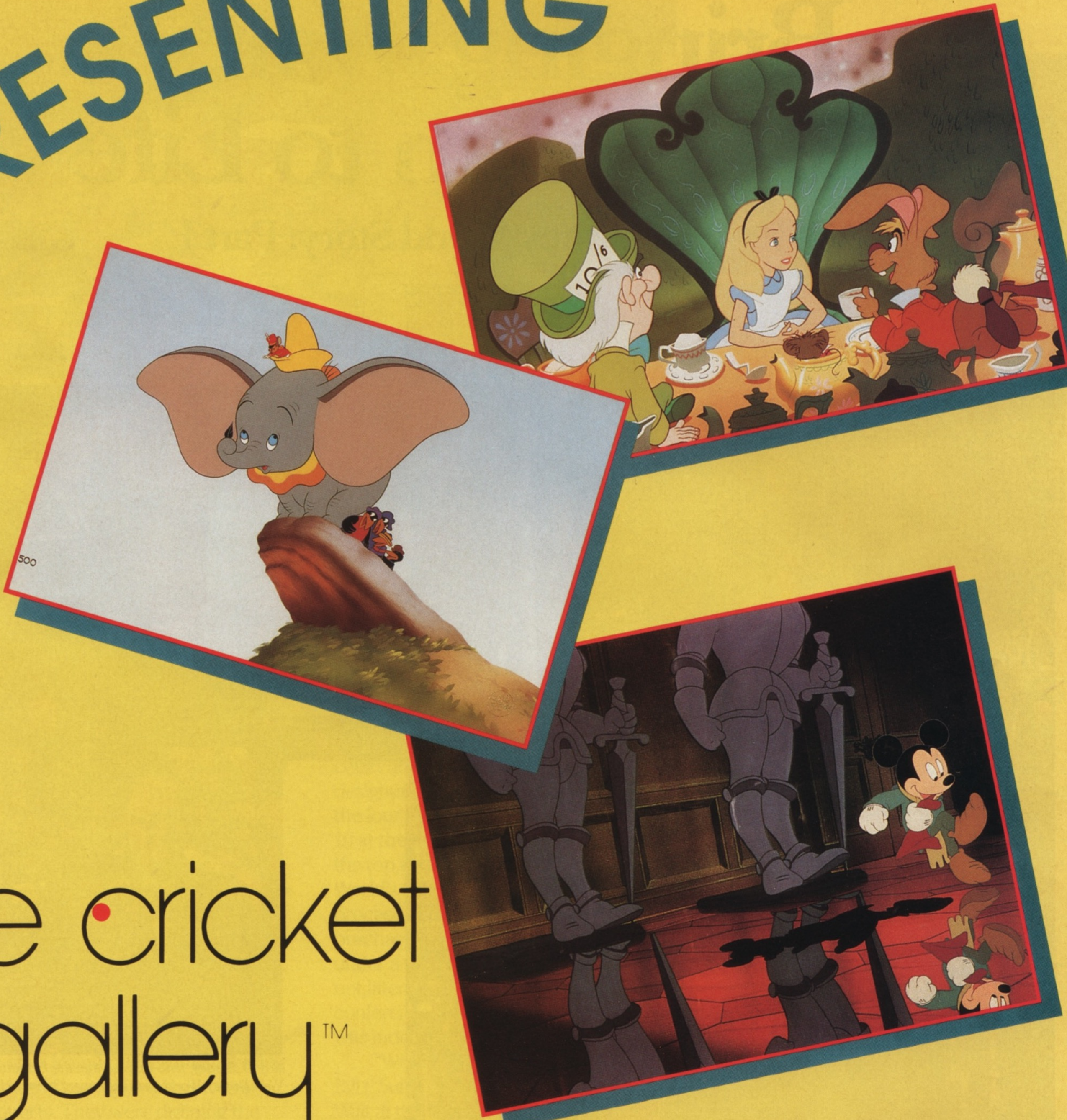
PRESENTING



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Bringing Walt's Last Dream to Life

The Walt Disney World Story: Part I

By Libby Slate

In 1966, Walt proudly described his wonderful plan for Florida to his television audience.

Roy O. Disney, who insisted that the Florida resort carry the name Walt *Disney World, presided over Opening Day ceremonies.*

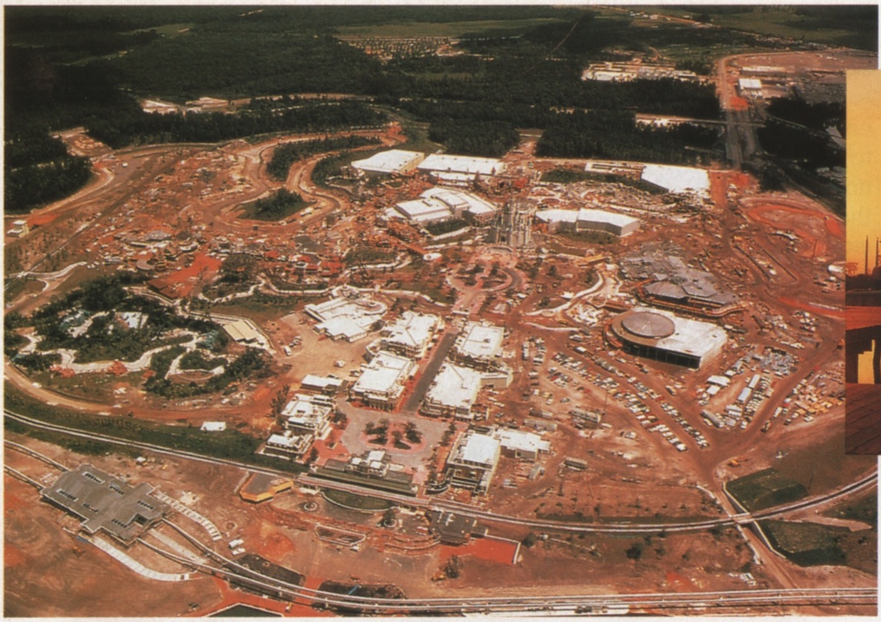
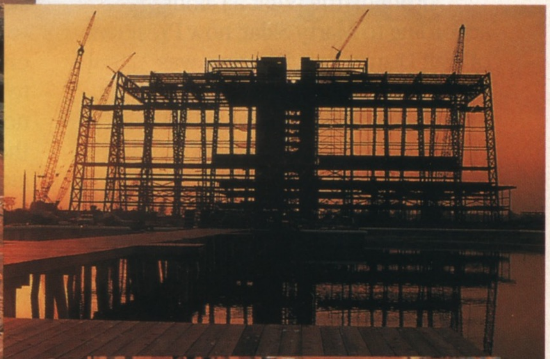
In commemoration of the 20th anniversary of Walt Disney World, DISNEY NEWS will be running a multi-part series on the development of the Florida resort. We start with the concept, planning and construction that led to Opening Day, October 1, 1971. —Ed.

Shortly after Walt Disney World opened in 1971, two elderly ladies surveyed the sights of the Magic Kingdom Theme Park. Said one to the other, "Wasn't it marvelous of Mr. Disney to pick such a beautiful place for his Park?"

The men and women who worked on Walt Disney World would enjoy a good laugh if told of this remark, which was overheard by a Disney designer. For in reality, the site of the Magic Kingdom and its environs was anything but beautiful when Walt Disney selected it as the future home of his premiere vacation destination. Rather, it took Walt's foresight and imagination, his designers' creativity, and years of manual labor to transform, in true Cinderella fashion, over 28,000 acres of almost uninhabited Orlando, Florida, swampland into what has become the United States' number-one vacation destination.

Ironically, in fact, while this time around the Disney project did not face the kind of naysayers who had predicted Disneyland's rapid demise back in 1955, its own designers had to overcome their doubts as to the project's success.

"On one of our early visits to the site, in 1968, we flew weather balloons to tell heights and see how things were going to relate to each other," recalls John Hench, Senior Vice President of Walt Disney Imagineering. "It just seemed endless, open. There was a terrifying amount of space to fill." Hench, who was instrumental in planning and designing the Florida resort, was more

The first team found it difficult to imagine a resort rising from the boggy Florida soil. Above: Looking a lot like a Magic Kingdom. Top right: The shell of the Contemporary Hotel at sunset.

than a little concerned with the prospect of building in the swampland Walt had purchased. "The water level was so close to the surface," he explains. "I remember digging a little hole where the castle would be. The next morning it was filled with water."

Adds Bill Justice, a former animator who later programmed various attractions for Walt Disney World before his retirement, "I first went to Florida two-and-a-half years before opening, when twelve of us from WED (as Imagineering was formerly known) were sent to see the property. They were draining the lake, putting in canals, putting in a tree farm. The bugs were so bad they'd fly right into your mouth. A car would go by on the highway once every 20 or 30 minutes. We thought Walt was out of his mind!"

"It just seemed endless, open. There was a terrifying amount of space to fill."

Walt Disney had conceived the idea for a multi-faceted resort long before that construction phase, and more than a dozen years before Walt Disney World's October 1, 1971 Grand Opening. On file in The Walt Disney Company Archives is a 1959 research report titled "A Study of the Market for an Eastern Disneyland." The idea was fueled not only by Walt's desire to reach more tourists east of the Mississippi River, but by his regret that he could not afford to buy the land surrounding Disneyland during the pioneering Theme Park's creation.

Walt had provided four attractions for the 1964-65 New York World's Fair in part to determine if his type of entertainment would be accepted by East Coast tourists and to see if his creative team could hold their own with eastern designers. The results? In attendance, the four Disney shows were all in the top 10 at the Fair; in popularity, they were in the top five! Walt's success at the World's Fair gave him the confidence to proceed. The Disney Company began purchasing property in Central Florida under a shroud of secrecy which was not lifted until a November 1965 press conference announced that a new World was indeed in the making.

"We knew something was up," recalls Bill ("Sully") Sullivan, who had been with Walt at the Fair and is now Vice President of the Magic Kingdom at Walt Disney World. "But we didn't know what or where. There had been talk of Walt buying the property the Fair had been on."

"I remember digging a little hole where the Castle would be. The next morning it was filled with water."

"Florida came to the forefront pretty quickly," says Dick Nunis, President of Walt Disney Attractions, of the site chosen for the project. "It had year-round good weather, a good tourist population, good major access (via highway) and a lot of land at a reasonable price."

Sadly, Walt did not live to see the realization of any aspect of his Florida dream beyond the purchase of the land. He died of complications following surgery for lung cancer on December 15, 1966.

Says John Hench, "Roy Disney told me, 'The last time I saw my brother, he was in his hospital room, looking up at the ceiling as if he could see a map of Disney World there. He was talking about the need for an east-west road.' Even when he was dying, that was his concern."

After his brother's death, Roy, who had handled the finances while Walt handled the dreams, put aside his retirement plans in order to achieve Walt's goals. "A lot of people don't give Roy the credit they should," comments retired show designer Claude Coats who worked on a number of Fantasyland attractions for the project's Magic Kingdom. "He was the one who insisted it be called *Walt* Disney World.

"The Fair was a test market to see if we wanted to go to the East Coast. It proved we were ready."

"When Walt passed away, there were a lot of rumors that American Express would take over the Company, buy it out, " Coats adds. "Roy got people together and said, 'That's not going to happen. This is going to be a family company. My grandchildren will work here. There's property in Florida we'll develop. I've always been chicken about money, but I'm not going to be any more. I'm going to get all the money we need.' And he did."

Although the point all along, according to Marty Sklar, now President of Walt Disney Imagineering, was "...that we were not just creating another Park, we were creating 'The Vacation Kingdom of the World,'" Disney executives decided to begin the first phase with the tried-and-true: a Magic Kingdom Theme Park, along with two hotels and a campground.

Because WED was going to be master planning an enormous area that would eventually include water recreation, campgrounds, hotels, golf courses and a transportation system that would consist of trams, monorails, boats and busses, Disney took yet another unprecedented step. The Company successfully lobbied the Florida legislature to enact a body of laws to create the Reedy Creek Improvement District, thus re-writing existing building codes and zoning regulations to give Disney designers the freedom they needed to utilize advanced new technology.

> "Florida came to the forefront pretty quickly."

Constructing the Magic Kingdom Theme Park was a challenge in itself. Even with Disneyland as a model, designers had to contend with conditions unique to this project, not the least of which was the Florida locale itself. Because of the water level, the Park had to be elevated on a plateau built over a complex tunnel system (which, contrary to popular belief, is actually ground level, not subterranean). The system, which the public never sees, houses such facilities as maintenance and utilities, wardrobe and locker rooms, the character costume shop, and an employee cafeteria, and serves as the means by which costumed personnel enter and exit the Park.

The heat and humidity called for more indoor waiting areas for attractions as well as extensive air conditioning, even for some sections of outdoor attractions. Since Orlando is known as the "lightening capital of the U.S.," more lightning rods in the buildings were also necessary.

"Being from the West, we didn't understand the effect lightning could have," says Norm Doerges, Vice President of Disneyland, who was with the opening team in Florida. "There are 16,000 strikes per year around Walt Disney World. We'd never experienced anything like it."

Inside the Park, the Castle— here based on the castle in the animated classic "Cinderella"— was more than twice as tall as its Disneyland counterpart, named for Sleeping Beauty. Accordingly, Main Street increased in area and building size as well, and presented the more ornate Victorian style of architecture, as befitting its eastern location.

"Cinderella's Castle was different from anything we'd done before, because it was so vertical," says Glenn Durflinger, now a WDI facility design director who was then responsible for turning the Castle from design sketches to reality. "Above a certain height, it would have been too cumbersome when we were building it to have a platform with workers, so we stacked pre-fabricated components one on top of the other. We made it so vertical because in Disneyland, when the trees grew, the Castle eventually disappeared (when viewed from Town Square)." Also, according to Marty Sklar, the additional height would ensure the Castle's visibility over the two-mile distance between the Magic Kingdom parking lot and main entrance.

> "A lot of people don't give Roy the credit they should."

Early on in the project's planning stages, an upper portion of the Castle was designated to be an apartment for Walt Disney. "He could have had an overview of all the Magic Kingdom from there," Durflinger says. "I was working on those plans the day I heard he'd passed away."

Because the submarine voyage was to be situated in Fantasyland here, the attraction became the fantasy-themed *20,000 Leagues Under the Sea*, unlike Disneyland's Tomorrowland counterpart which was originally an "atomic submarine" sponsored by General Dynamics.

And, where Disneyland had only one U.S. President in "Great Moments with Mr. Lincoln," the Magic Kingdom

Water, water everywhere. Top: The Bay Lake Marina takes shape. Above: A family awaits transport to their jungle home. Right: The beginnings of a revolutionary drainage and water reclamation system.

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In addition to creating the Magic Kingdom Theme Park, for the first time the Company was faced with the challenge of building and operating resort facilities. Left: Putting the finishing touches on Cinderella Castle. Top: Here the Monorail *will become a transportation system linking the Polynesian and Contemporary Hotels with the Magic Kingdom.*

had all 37 in the *Hall of Presidents*. There were also two entirely new Audio-Animatronics shows: the *Country Bear Jamboree* (added shortly thereafter to Disneyland) and the *Mickey Mouse Revue* (now at Tokyo Disneyland).

Although the Magic Kingdom boasted its share of man-made wildlife, Florida also provided the genuine article. "There was an alligator where we were working, not too far from where the Indian Village was on the River," recalls veteran animator/ designer Marc Davis. "At noon, we always fed him. You'd clap your hands, and he'd come up. He was about four feet long, but he grew rapidly because of the food, so eventually we had to move him."

Walt Disney World afforded the Disney Company their first foray into the hotel business, where they again became pioneers. The Resort's initial two structures, The Contemporary Resort Hotel and the Polynesian Village, became the prototypes for modularly constructed facilities using steel, according to Peggie Fariss, currently design administrator for Epcot Renewals who was then the hotels' Supervisor of Guest Services. The Contemporary also broke ground as the first hotel in the world with a transportation system—the Monorail—running through its 14-story lobby.

•

"Overnight we sodded the entire Contemporary Hotel."

•

Because of the variety of new operations, such as the hotels and outdoor recreation, Disneyland management personnel found themselves tackling new assignments. "I was transferred to Hotel Operations," says Bill Sullivan, "to operate the Hilton Hotel for six months."

Norm Doerges found himself responsible for the recreational elements—pools, beaches, boats, sailing.

Despite the years of careful planning, personnel still had to scramble to meet the opening day October 1 deadline. Designers and programmers grabbed sleep when and where they could. "Wathel Rogers and I were programming the *Hall of Presidents*, relates Jack Taylor, now WDI director of Show Quality Standards. "There wasn't time to go back to the hotel, so I'd take a scrap of carpet, use it for a pillow, and sleep on the stage for two or three hours while the computer program was loading."

"It got crazy," admits Norm Doerges. "Just before opening, the Contemporary Hotel still hadn't been sodded. We all went out there, and overnight we sodded the entire Contemporary Hotel—with Dick (Nunis) reminding us, 'Green side up, you guys!'

"The night before we were to open, we still had all our boats to place at the hotels, 40- and 50-foot yachts, scarab-types, all kinds. Altogether 150 to 200 watercraft had not been placed. By morning, every boat was in place.

"The attitude was we're going to find a way to get it done. And we did."

•

"The attitude was, we're going to find a way to get it done."

•

When Opening Day finally dawned, the prevailing sentiment among the designers and programmers could be summed up in one word: Relief—but well worth the effort.

As Jack Taylor sums it up, "During installation, you work crazy hours, you don't get enough sleep. Then you open the doors to the public and it's amazing. With all the headaches and all the hassles, you walk out on Opening Day and see the reactions of the public, see their smiles. That's what it's all about."

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Journey deep into the heart of Australia's Outback with a young boy named Cody as he learns the importance of teamwork and friendship. This action-packed, warmhearted tale "soars with adventure" and shines with "great animation," says Roger Ebert of *The Chicago Sun-Times*. Disney's ***The Rescuers Down Under*** is a must-own for everyone's video collection.

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G

Walt Disney
HOME VIDEO

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SURPRISE! SURPRISE! SURPRISE!

Celebrating 20 Years of Walt Disney World

ROGER Rabbit just dropped by to invite everyone to come on down and celebrate "A Year of Surprises" during Walt Disney World's 20th Anniversary—and to let you know that he'll be popping up from time to time with surprises of his own.

One place you might want to be on the lookout for Roger is at the "biggest parade in the World"—the Surprise Celebration stepping off daily in the Magic Kingdom. Celebrating the carnivals of the world, larger-than-life Disney characters invite you to join them in the world's best-loved street parties—from New Orleans' Mardi Gras to Carnival del Rio to a venetian festival. Mickey, Goofy, Minnie, Pluto, Donald and Roger Rabbit seem to float down Main Street, U.S.A., towering 35-40 feet above the ground as colorful, gigantic cold-air balloons.

© Disney/Amblin

Along with the six "blow-you-away" balloon floats, Surprise Celebration features three more floats and a cast of court jesters, acrobats, stilt walkers, a cavalcade of Disney characters and a daily surprise grand marshall. It could be you!

Each day, a child and his or her family will be chosen—by guess who?—to ride aboard a 20th Anniversary signature float with Roger Rabbit bobbing above as the supreme court jester. And, of course, the real Roger will be right alongside you.

King Mickey and his court—Snow White, Cinderella and Sleeping Beauty—bring the parade to a spectacular finale on a float that—surprise!—explodes with prizes and surprises that lucky guests can claim as their own.

Over at Epcot Center it's "Surprise in the Skies," featuring soaring kites, flag-waving boats and sky-writing paraplanes. As the opening music swells, six boats enter World Showcase Lagoon and slowly circle to create a carousel of color on the water. Then, hang gliders with shimmering streamers lift the colorful effect 400 feet into the sky.

But the biggest surprise is yet to come. With the gliders drifting gently to earth, eight paraplanes are sighted 500 feet in the air. As they sweep closer to the Lagoon, guests will be delighted to recognize the daredevil pilots as none other than Mickey, Minnie, Pluto, Goofy, Chip, Dale, Pooh and Tigger appropriately attired in colorful aviator suits.

At one point, six brilliantly colored "Aqua kites" trail dozens of kites to form more than a mile of multi-colored kite lines soaring above the Lagoon.

Creating SpectroMagic required "borrowing" from numerous advanced lighting technologies.

Mickey's flying high over Spaceship Earth *in his custom paraplane during "Surprise in the Skies" at Epcot Center.*

During a patriotic interlude, as the paraplane pilots circle World Showcase, 45-foot high balloons of Mickey, Pooh, Robin Hood, Pluto, Minnie, Daisy, Pinocchio, Chip 'n Dale, Tigger, Donald and Goofy rise in front of the 11 pavilions. For the grand finale, fireworks fill the skies, and the boats re-enter the lagoon for a final explosion of color. Whew!

For nighttime entertainment, move over Electrical Parade, SpectroMagic is taking the spotlight this year.

This you-won't-believe-it-till-you-see-it parade combines the energy of seven lightning bolts, the electrical power of a fleet of 2,000 highway trucks and a sprinkling of pixie dust.

"If the Main Street Electrical Parade is a snapshot, now we're going for a complete animated cel," says SpectroMagic project producer Don Frantz. "It synchronizes music, light and mechanical animation on a grand scale."

SpectroMagic borrows from the prismatic holographic industry, military lighting developments, electro-luminescent and fiber-optics technologies, and tosses in light-spreading thermoplastics, clouds of underlit liquid-nitrogen smoke and good old-fashioned twinkle lights. The visual spectacle is choreographed to music produced just for this show.

The title float, proclaiming "SpectroMagic" in flowing fiber optics, is surrounded by ElectroMen atop spinning, darting whirlyballs. "The effect is a ball of energy," says Frantz. The ElectroMen are robed in rope lights (points of light inside transparent ropes), electro-luminescent panels, mini lights, fiber optics and twinkle lights.

The electro-luminescent panels are part of the effects Disney entertainment lighting experts toyed with in their workshop while developing SpectroMagic. Primarily used by the defense industry, the panels are thousandths-of-an-inch-thick surfaces that literally glow. They can make dragonfly wings as bright as day.

Project lighting designer Scott Stipetic lights up when he talks about SpectroMagic's "confetti light effect" that uses xenon flashlights and mirror balls. "It produces six-million-beam candlepower," he says. "With a normal flashlight, you might get 125 candlepower. It's so brilliant you may actually see little beams of light glancing through the air—thousands of them—like when sun rays come through the clouds." This effect showers the air with color at the beginning and end of SpectroMagic.

And what's in between?

Mickey Mouse, dressed in an amber and purple magician's cape of glistening lights, with that "confetti of light" sparkling in the air around him, heralds the 20-minute production.

Roger Rabbit is the conductor of an orchestra producing a rainbow of music notes that flow into the air.

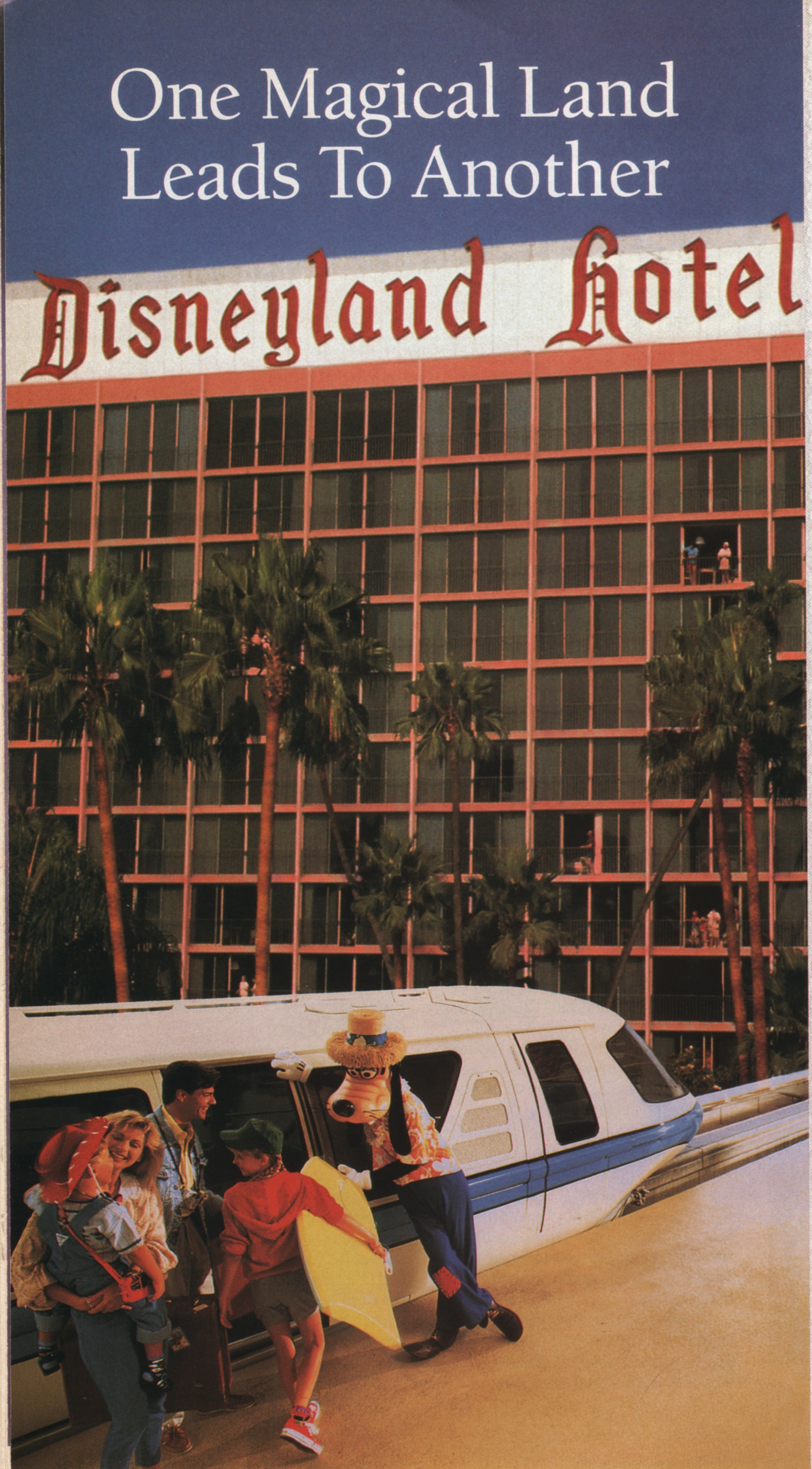
Practical Pig stands before the magical world of Disney's characters, paintbrush in hand. With a flick of his brush, he changes the gay colors of the characters' world (featuring castle towers, carousel, bejewelled coach and other fantasies) into silvery white.

Chernobog, the monstrous demon figure from "Fantasia," is portrayed in dark and eerie colors as he dramatically spreads his wings to a 38-foot span.

In Sleeping Beauty's garden, the Three Good Fairies create the sparkle of day among the flowers and insects...and then transform the scene to night.

Powered by 75 tons of deep-cycle batteries, SpectroMagic just keeps on going...and going...and going—to celebrate a year of surprises.

Speaking of surprises, what else does Roger have up his sleeve? Well, back at the Magic Kingdom, guests may find themselves tapped by Roger to be the surprise star of a stage show, or they could be the lucky recipient of a "surprise" anniversary gift. You just won't know until you hear Roger announce as only Roger can, "Sur-p-p-prise!"



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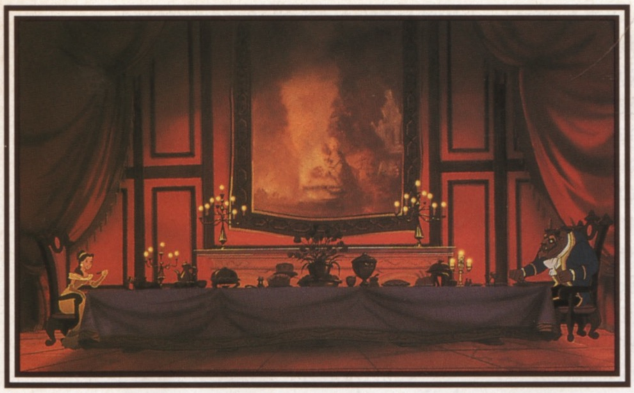


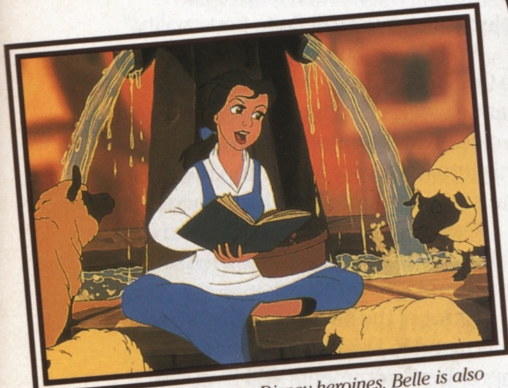
BEAUTY and the BEAST

By Jim Fanning

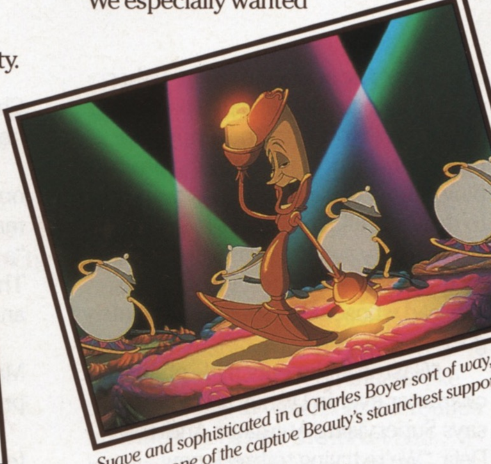
> "I think our films have brought new adult respect for the fairy tale. We have proved that the age-old kind of entertainment based on the classic fairy tale recognizes no young, no old."
>
> *—Walt Disney.*

Walt Disney's words take on new meaning as finishing touches are being put on "Beauty and the Beast," Walt Disney Pictures' 30th full-length animated feature. Opening this fall, this all-new musical fantasy brings to life the age-old fairy tale of the hideous Beast who must win the love of the fair Beauty.

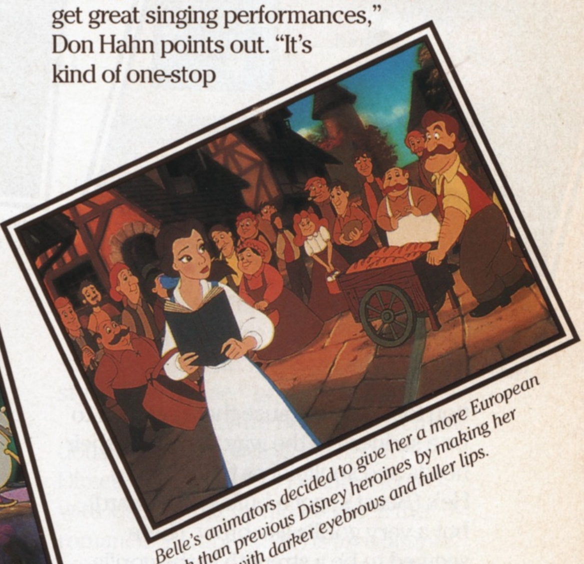
"It's perhaps one of the last of the red-hot fairy tales," attests Producer Don Hahn. "It existed in the verbal culture of storytelling long before it was ever written down."



Although stronger than other Disney heroines, Belle is also tender, gentle and kind—and an avid reader.



Suave and sophisticated in a Charles Boyer sort of way, Lumiere becomes one of the captive Beauty's staunchest supporters.



Belle's animators decided to give her a more European look than previous Disney heroines by making her brunette with darker eyebrows and fuller lips.

The "Beauty and the Beast" story was first written down in 1550 by Giovan Straparalo; later versions, including two by Madam Le Prince De Beaumont and Madame Gabrielle de Villenuve, come to us from tales of the French courts of the 1700s. "Doing your own version is as much a tradition in doing 'Beauty and the Beast' as is the story itself," observes Hahn.

"Part of the fun," he says, "is that each generation and culture adapts this powerful story to be its own."

As with every animated feature, the Disney team has conjured up a large cast of unforgettable characters. Top billed is Beauty herself, Belle, the latest in a long line of Disney heroines.

"It was a challenge to make her different from all the others," says Gary Trousdale who, along with Kirk Wise, directs "Beauty and the Beast." "We especially wanted her to be different visually—not just the same character with different hair."

James Baxter, Supervising Animator of Belle, explains that, "We tried to make her a little bit more European looking—to give her fuller lips, a little bit darker eyebrows, maybe shrink the eyes down a little bit from what the Little Mermaid had. And Belle's a brunette, slightly older than Ariel, so she's about 18 where Ariel's about 15 or 16."

"We wanted Belle to be much more than a damsel-in-distress," notes Gary Trousdale.

"She's a go-getter," adds Baxter. "She's an instigator of the action...she doesn't just sit back and let things happen to her."

Broadway actress Paige O'Hara gives Belle her lilting voice. "Paige is first a great actress and on top of it you get great singing performances," Don Hahn points out. "It's kind of one-stop shopping...in Paige you get it all in one package."

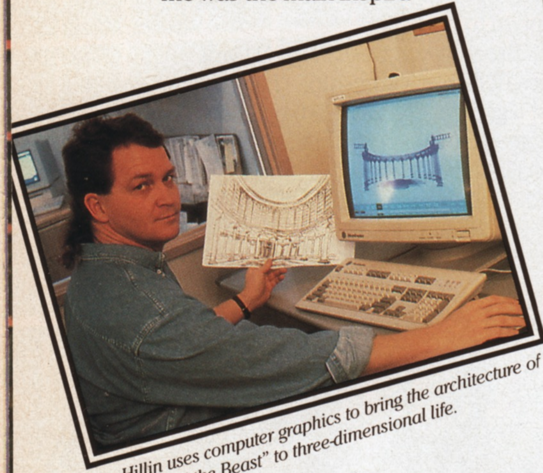
Sherri Stoner, the actress who posed in live-action reference film for Ariel in "The Little Mermaid" (1989), acted out the role of Belle in reference footage for the Beauty animators.

"We told Sherri we didn't want the same kind of mannerisms that Ariel had, so she gave us a different characterization," explains Baxter.

Belle's co-star, the Beast, is a completely unique Disney character. "The Beast is the strongest, most complex male character we've had in a Disney movie in a long time," says Director Wise. "Emotionally, the character has to go through a great deal of change. He goes from being a selfish, beastly character to being someone who even underneath all that fur is very loving and generous. That's a long journey for him."

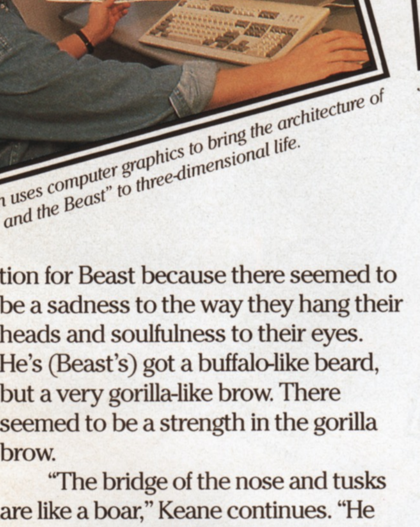
Through the centuries, the Beast has been portrayed in many ways by many artists. This key element of the tale's mythic power was left to Supervising Animator Glen Keane. "We looked at a lot of film of bear and gorilla, lions and baboons, all sorts of National Geographic animal studies," relates Keane. "And we also went to the L.A. Zoo and drew gorillas there, got really close to them.

"I got a big, huge buffalo head...I have it hanging on my wall. A buffalo to me was the main inspiration for Beast because there seemed to be a sadness to the way they hang their heads and soulfulness to their eyes. He's (Beast's) got a buffalo-like beard, but a very gorilla-like brow. There seemed to be a strength in the gorilla brow.



Jim Hillin uses computer graphics to bring the architecture of "Beauty and the Beast" to three-dimensional life.

"The bridge of the nose and tusks are like a boar," Keane continues. "He has a mane around him like a lion. His body is somewhat bear-like, though his legs are those of a wolf with a tail like a wolf. And the eyes of a human because they are the window to his soul in a way.



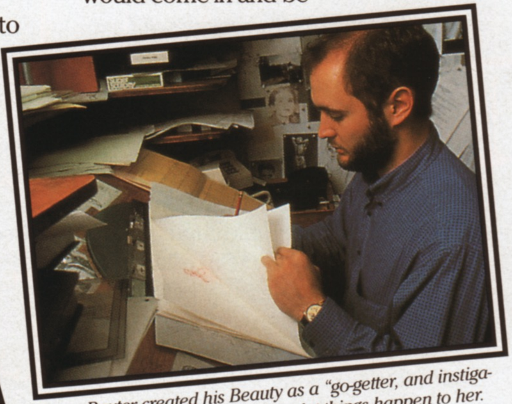
Cogsworth, the temperamental mantle clock, who is "wound up too tight," is a British character in the French household.

"He's a big guy," he finishes, "and at the beginning you can't imagine that Belle would fall in love with him."

Reflects Keane, "With the Beast you have this enormous sense of animal power and size. At the same time he develops gentle, tender emotions, and you're taking a lot of emotions that we did with Ariel and putting them into this beast-like body."

Movie actor Robby Benson gives gruff but expressive voice to the Beast's full range of emotions.

"Robby brings a lot of strength and dimension to the character," says Don Hahn. "We considered every leading young man in town and what Robby brought to it was diversity. Some guys would come in and be able to get the scary part right. Other guys would get the sensitive part right. Other guys would get the funny part right. But again, in the one-stop shopping school of casting, Robby was able to deliver it all."



James Baxter created his Beauty as a "go-getter, and instigator of the action," who doesn't just let things happen to her.

"Beauty and the Beast" boasts a unique villain—an entertainingly unlikable cad whose selfish outlook ultimately goes over the top.

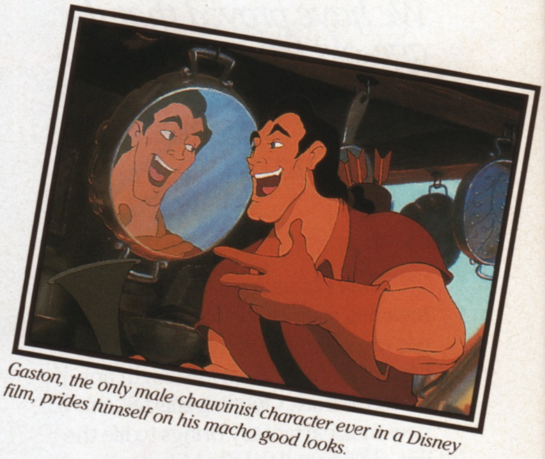
"Gaston is the only male chauvinist character ever in Disney animation," says Supervising Animator Andreas Deja. "We're trying to break new ground, making him a male character who is realistic and handsome and also a good character actor. At first you wouldn't think he's a villain, but as the plot develops and Belle rejects him, he gets so outraged he becomes capable of killing."

Ruben Aquino is Supervising Animator on Belle's father, Maurice, an addled but affectionate inventor.

"Maurice is not super realistic, but he's not real cartoony either," says Aquino. "He works with Belle a lot, and that is the most challenging thing—trying to get some kind of warm relationship between the two."

In a twist unique to Disney features, "Beauty and the Beast's" supporting cast is made up of some very animate inanimate objects. When the handsome, selfish prince is put under the spell that changes him into the Beast, his servants are transformed at the same time into household objects. The candelabra is the head butler, the clock is the major-domo and the teapot is the cook.

"In the Jean Costeau 1946 film version of 'Beauty and the Beast,' the Beast's castle has candles and things that float, leading Beauty around," relates Storyboard Artist Brenda Chapman. "We decided to give each object its own very definite personality."



Gaston, the only male chauvinist character ever in a Disney film, prides himself on his macho good looks.

Will Finn is Supervising Animator on Cogsworth, the temperamental mantle clock, described by Kirk Wise as "a clock who's wound up too tight." This implied a very stuffy, impatient, and sort of on-edge British character."

David Ogden Stiers, best known as Major Winchester from TV's "M*A*S*H," provides Cogsworth's voice.

"A lot of the success of the character is owed to David, a very versatile improviser," comments Will Finn. "At one point we backed up and redid Cogsworth's material because David sort of re-invented the character with his own shading. David really has brought the character to life."

Nik Ranieri is Supervising Animator on Cogsworth's comedic counterpart, the debonair candelabra Lumiere.

"Their relationship is a cartoon mirror of my relationship with Nik," chuckles Will Finn. "We shared an office last year when we worked on 'The Rescuers Down Under' and it was just like 'The Odd Couple.' We had the ability to get on each other's nerves. Cogsworth and Lumiere are in a way caricatures of ourselves. Nik is tall and lean. I'm shorter, rounder."

"We knew we wanted some sort of romantic Frenchman," recalls Kirk Wise, "and that seemed most appropriate for the candle because we were thinking romantic dinners. "What kind of character would be smooth and suave? We thought, how about a candle? Someone who could wax poetic and light your fire?"

"Lumiere is sort of a combination of Maurice Chevalier and Gene Kelly," remarks Nik Ranieri. "He's very calm, cool and collected, the opposite of the clock."

Director Kirk Wise explains a scene to Paige O'Hara. and Robby Benson.

David Ogden Stiers, Angela Lansbury and Jerry Orbach are Belle's "Scarecrow, Tin Man and Cowardly Lion."

Stage, screen and television veteran Jerry Orbach gives a glowing vocal performance as Lumiere. "Because of the reading Jerry gave, we just had to give Lumiere that suave, Charles Boyer-type attitude," says Nik Ranieri. "Jerry's French accent is really solid, and he has that French attitude in his performance—the wriggle of the eyebrows, the little glances, things like that come through just by listening to his voice."

"When we were conceiving Mrs. Potts, the teapot," continues Kirk Wise,"we were thinking she's full of tea so she's very warm, so we thought we'd make her a mother figure for Belle."

When it came to casting a voice for the tender-hearted teapot, there was only one choice. "We knew from the start we needed this character like 'Upstairs, Downstairs' Mrs. Bridges," muses Producer Hahn, "...we really thought that Angela Lansbury would be perfect—and no one was happier than I when we found out she was interested."

"She's wonderful, sweet, collaborative," says Hahn. "Angela, Jerry Orbach, and David Ogden Stiers—they perform vocally as these characters who are our Scarecrow, Tin Man and Cowardly Lion in this piece...A love story like this needs the entertainment value that you get with a supporting cast."

As with every Disney fairy tale from "Snow White and the Seven Dwarfs" (1937) to "The Little Mermaid" (1989), songs are a vital ingredient in casting the magic spell of storytelling. Although not originally intended as a musical, Howard Ashman and Alan Menken, the Academy Award-winning songwriting team from "The Little Mermaid" were eventually brought on to develop a new approach to the story.

"Howard and Alan came up with a variety of songs," observes Don Hahn, "some very charm-oriented, like 'Be Our Guest,' in which Mrs. Potts and the other household objects try to make Belle feel at home in the Beast's castle.

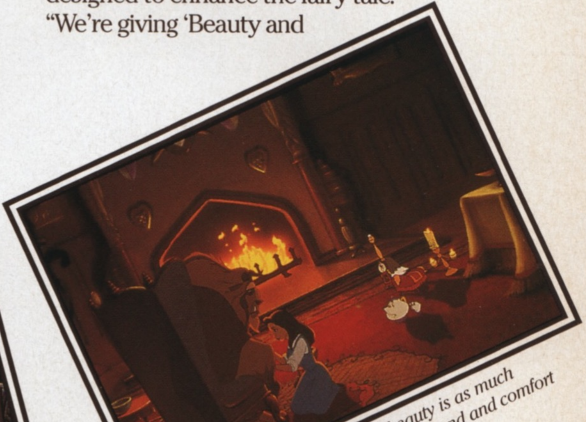
"Other songs are very involved with storytelling," he continues, "like the Mob Song, in which Gaston rounds up a mob, goes into the forest and knocks down the front door of the Beast's castle.

"I think that's the magic of what Howard and Alan can do, building so much story material. If you tried to do it with regular dialogue, it would be terribly boring. You can energize it and make it so much more exciting if it is musicalized like that."

Ashman and Menken have also contributed their magical musical brush to the now-in-production Disney feature "Aladdin," slated for release at Christmas 1992. It will mark Howard Ashman's last contribution to Disney animation, for he died earlier this year.

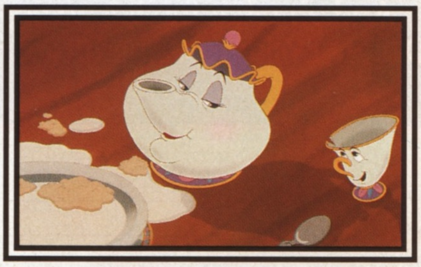
"We will miss Howard Ashman forever," laments Gary Trousdale. "His witty and intelligent lyrics, his sense of story and his affinity for animation enhanced our storytelling in feature animation."

The overall look of the film is designed to enhance the fairy tale. "We're giving 'Beauty and the Beast' a very lush, very old-fashioned look," notes Kirk Wise. "We were inspired by paintings from the French romantic period, a focus and feel that's very appropriate for the movie.


Beast comes to know that Belle's beauty is as much within as without as she tries to understand and comfort him in his pain.

"Brian McEntee has done an outstanding job of art direction and color-styling the movie," he says.

"Beauty and the Beast" is a tremendously romantic story," agrees Art Director McEntee, "so I wanted to go with visuals that would heighten the romance. 'Bambi' (1942) is an example of a Disney feature where you have the soft, painterly feeling to it, very ethereal and beautiful. We looked a lot at the way the backgrounds were painted on that picture, as well as Romantic and Renaissance painters to get a classic look in the true artistic sense."


In her warm, motherly way, Mrs. Potts tries to make Belle feel at home in Beast's castle.

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DNX 91

Team Playing Executive

BILL SULLIVAN

Bill Sullivan, Vice President of the Magic Kingdom at Walt Disney World, got his start at the Jungle Cruise *at Disneyland, one of Walt's favorite attractions.*

By Anne K. Okey

Like millions of Americans across the nation, Bill Sullivan ("Sully") spent Sunday, July 17, 1955, watching the birth of a phenomenon- opening day at Disneyland. "I was working in the aircraft industry-Northrop-at the time," recalls today's Vice President of the Magic Kingdom at Walt Disney World, "and that Sunday I watched the opening ceremonies for Disneyland on TV. The following Saturday I went down and applied for a job. Monday I quit Northrop and Tuesday I reported to work as a ticket taker at the Jungle Cruise." He was 19 years old.

Sully's story is a familiar one among the ranks of Disney Theme Park executives: "I took a summer job and I've been here ever since." Many of those who took that summer job during Disneyland's first decade found themselves working directly with the master—Walt Disney himself. Bill Sullivan counts himself lucky to have been so privileged.

"Walt was a really warm individual," he says. "He had a great sense of humor and he loved people. He was an executive, but not what you perceive as an 'executive.' He was a real team guy."

Sorry, Leo. Walt is the only King of this Jungle.

Although Disneyland was open and operating when Sully took his job there, he remembers that Walt never stopped working on it. "Disneyland was *his* Park," Sully states. "When he'd be walking through it, he'd be the first one to pick up a piece of paper off the ground. He wanted his Park to be the cleanest—even the boss had to keep it clean.

"Walt was somewhat of an insomniac," he continues, "and he'd walk the Park at night to get a feel for it. He'd talk to the guys working and really listen to what they had to say."

Of course, Walt's walks in the Park were not relegated to after-hours. "He used to love to come to the Jungle Cruise," Sully recalls. "Sometimes he'd just stand on the dock and watch, sometimes he'd hop into a boat with us, and sometimes he'd just take a boat out by himself.

"In those early days we were having trouble with guests tripping and falling on the dock," Sully says. "We showed Walt where the dock was too low, and a few days later the workmen came out and elevated the dock to its present height. He really listened to us."

According to Sully, Walt was a "hands-on" leader. "I'll never forget the sight of Walt walking through the Park—he'd be wearing these boondockers—beat-up old boots that it looked like he'd gotten from the Salvation Army—with his pin-striped pants, a jacket that should have been thrown out long ago, and his straw hat, and he'd go out and work on Tom Sawyer Island."

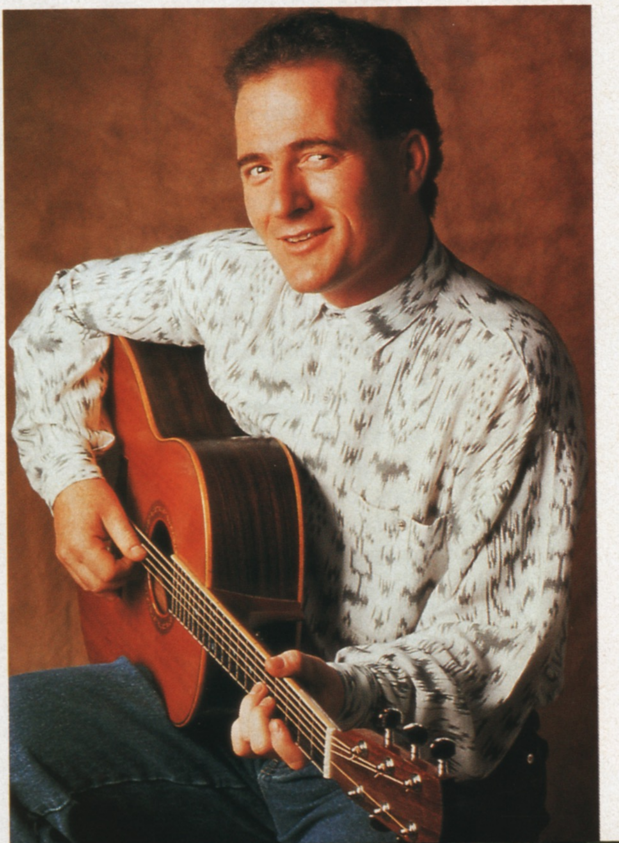
In his 36 years with Disney, Bill Sullivan has seen "Walt's Park" grow and proliferate and has himself been part of that growth. He quickly worked his way up into Park management, learning all aspects of the operation on the way; he was sent to Squaw Valley during the '60 Winter Olympics to supervise security and I.D.; he went to the New York World's Fair as Assistant Manager of Disney's four attractions; he participated in a number of film premieres including "The Happiest Millionaire" and "Mary Poppins"; and finally, he relocated to Florida to help open Walt Disney World.

"Part of the beauty of this Company," Sully says, "is the policy of promotion from within. Walt started that. He felt it created a strong image for the Company. There are a lot of us who are products of that philosophy."

Bill Sullivan sums up the feeling of many others with his personal statement: "This was a fun job when I started and it's a fun job now—just different," he says. "If I had to do it over, I'd do it all again tomorrow."

NORMAN FOOTE IS ON THE LOOSE

By Anne K. Okey



While waiting to appear on last summer's Disney Fourth of July TV special, Norman Foote took time out to entertain Disneyland guests Thomas, Katy and Erick.

"It looks like another fancy dinner by my mother
She serves it to me with a grin
It looks like something our cat dragged in
And she says if I want dessert tonight I'd better eat it, every bite!
(Ooooh, ooh, yech, yech!)"—Fancy Dinner

Sound like something your kids might say? Singer-songwriter-guitarist-puppeteer Norman Foote thinks it could be. Not necessarily because kids have anything against their mother's cooking, but because they have a peculiar sense of humor and they love to make rhymes and songs out of the oddest concepts. Which is just fine with Foote—he's tapped into the same weird humor.

Norman Foote is part of Walt Disney Records' Music Box series—in his words, "the first *by-myself-human* on the Music Box series." Previous to Foote, Music Box albums have primarily been the product of "Mickey's gang," most notably the "Minnie 'n Me" albums with Christa Larson.

Canadian born and raised, 36-year-old Norman Foote has been entertaining children professionally for the past 10 years. But he's *always* been an entertainer.

"I was singing 'Swanee' when I was six," he says, "then my mother taught me 'California, Here I Come'—and here I am!" he laughs.

"Really," he says, "I've always played guitar—since my early teens, anyway—I love to sing and write songs. I love to perform."

There's no doubt that kids react to Foote's humor. It comes out effortless, natural, and silly. But a lot of time and thought go into his seemingly free-wheeling routines.

"My (stage) show and my albums are two different things," he says. "And you're constantly making things work. You try to make it work for everybody. I want to do things I like, so you make it work for yourself and you make it work for the audience—especially the audience!"

When he's putting together a show or an album, Foote doesn't think of his audience in terms of four- to 12-year-olds.

"I mix up my material," he explains, "so there's something for everybody. Not just for the little kids, but for the moms and dads that had to drive them to see me and are sitting in the audience with them or listening to my records with them. And I can see it on their faces. I'll sing something that'll have the kids rolling in the aisles, then I'll throw in a verse that'll go right over the kids, but I'll see the moms and dads start smiling and chuckling."

It seems that making up kids' songs should be a fairly uncomplicated process. Not so.

"To come up with fresh new ideas to interest kids is just as challenging as finding a fresh new love song," says Foote. "With kids you have to be careful. You don't come down to their level, you get them to meet you halfway. That way you keep it interesting.

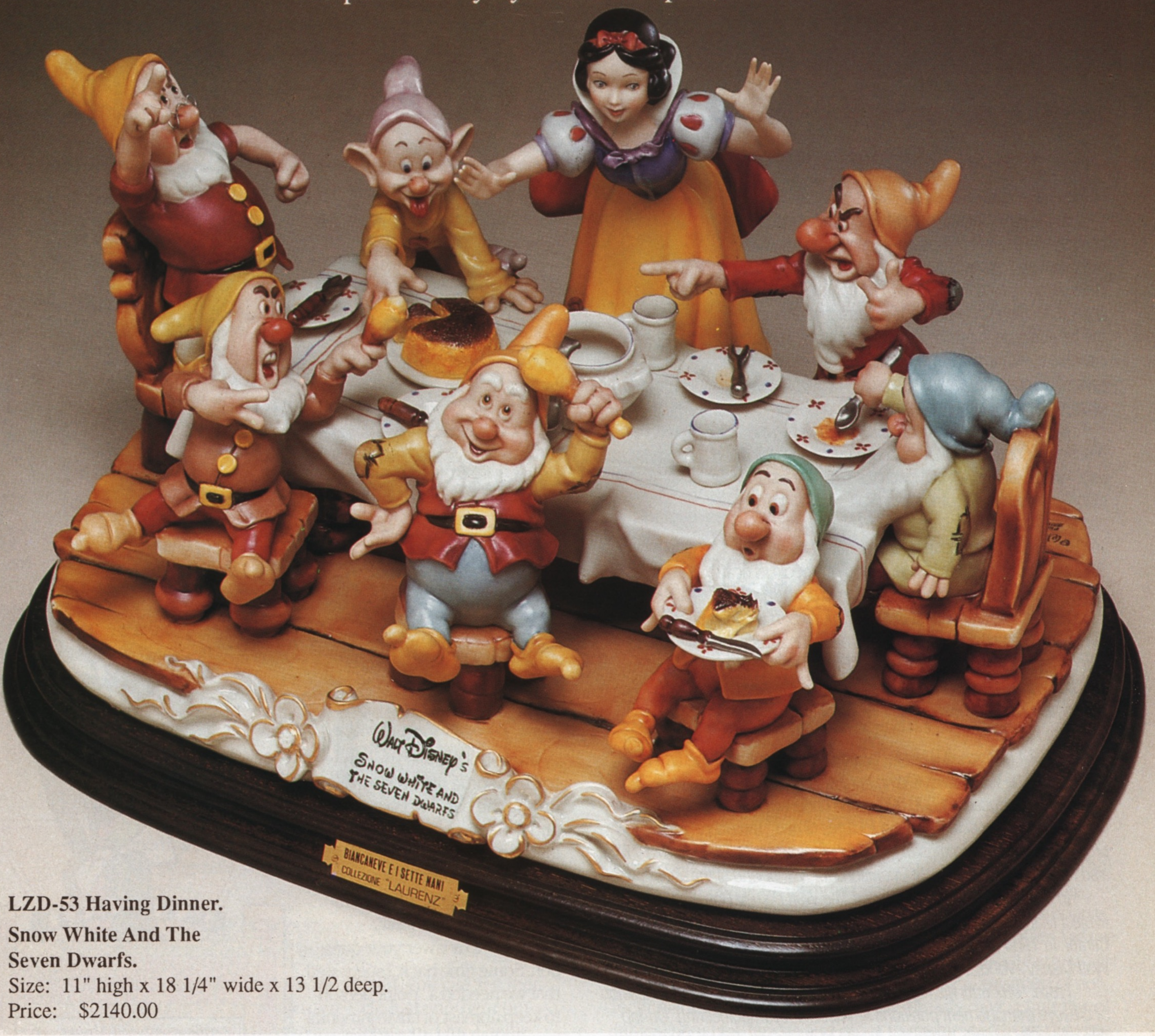
"Creativity and imagination are the most important elements," he stresses. "I *do* try to motivate; I *don't* want to be an educator—I want to be an entertainer. I want to squeeze in a message once in a while, like 'The Book Song' (from his album)—that says everyone is important, everyone has a story.

"I've always liked fantasy songs," he confesses, "songs that aren't just about yourself. I think I have a love of life—after all, we're lucky to have it. And I say that in my show and in my songs."

"FootePrints" debuted last spring to rave reviews from critics, parents and kids alike, and now Norman Foote's off on a nationwide concert tour to introduce himself to his American audience. Be on the lookout for this man. But be warned: He's armed with humor and considered hilarious.

RETIRING.... AND SOON TO BE A RARITY

The edition of this magnificent porcelain sculpture will soon be closed forever.
Sculpted in Italy by master sculptor, Enzo Arzenton.



LZD-53 Having Dinner.
Snow White And The
Seven Dwarfs.
Size: 11" high x 18 1/4" wide x 13 1/2 deep.
Price: $2140.00

Because of production capacity limitations, the edition size of this beautiful artwork will be cut from 2,500 to only 1000 pieces -- leaving only 380 pieces still for sale anywhere in the world!

And once these pieces are sold, the original mold will be broken forever.

Now, only 380 collectors still have the opportunity to acquire this lovely work. The first Enzo Arzenton porcelain sculpture featuring beloved Disney film characters to be retired, *"Having Dinner, Snow White and the Seven Dwarfs"* will become even more sought after as a collectible. As its rarity increases, so can its investment value.

Will you search for it later? Or will you be one of the few Disneyana collectors to acquire it now?

Contact a dealer immediately to order your heirloom porcelain,*" Having Dinner, Snow White and the Seven Dwarfs. "* Before this feast of color and delicate beauty disappears forever.

For more information about how to acquire this sculpture, please call, write or fax: FOREST LAMPS & GIFTS, INC., 728 61st Street, Brooklyn, New York 11220.

Tel: (718) 492-0200 FAX (718) 439-7719

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Kym Murphy:
The Muck Stops Here

Promoting "Environmentality" at Disney

By Anne K. Okey

In the past few years more and more emphasis has been put on the role of industry in protecting the Earth's resources and atmosphere. In March 1990, The Walt Disney Company appointed Kym Murphy to the newly created position of Corporate Vice President of Environmental Policy, thereby committing the corporation to rigorous self-examination and strict adherence to evolving laws affecting waste disposal, emission controls, resource conservation, and other environmental concerns.

Kym Murphy spent much of his boyhood on the beaches of Southern California, body surfing and diving and beginning a lifelong love affair with the sea. "My first job," he reports, "was collecting and selling soft-shell crabs for a penny each to local bait shops." At 16 he left home to live and work in an animal hospital. He attended Los Angeles State College, earning his B.S. in Zoology in 1965. His goal then was "to land a job that had anything to do with critters."

He became an aquarist at Sea World in San Diego in 1965, and held a number of management positions with that company, opening Sea World of Florida in 1972. In 1973 he was named Corporate Technical Director and Corporate Curator of Fishes, Sea World of San Diego, Ohio and Florida.

NEWSPAPER
ALUMINU
PAPE
683
WOOD

Kym Murphy's method of promoting "Environmentality" includes teamwork, education, humor—and maybe just a touch of magic.

In 1974 he formed Wet Inc., an aquatic design consulting firm based in San Diego. The Walt Disney Company was among his varied clients. During that time he designed a 1,000,000-gallon underwater filming facility (aquarium) in Bermuda where Columbia Pictures filmed "The Deep." In fact, this project led to the beginnings of the Living Seas concept. During 1976-77 he also functioned as Director of Operations for Marineland of the Pacific.

In 1978 Murphy officially joined The Walt Disney Company as Project Manager for The Living Seas and The Land pavilions at Epcot Center. In 1984 he was named Corporate Director of Marine Technology at Walt Disney World, concentrating on the operation of The Living Seas.

From 1987 until his newest appointment, Murphy held a succession of creative management positions at Walt Disney Imagineering. During this period he contributed to the design of Typhoon Lagoon, Stormalong Bay and DisneySea.

DISNEY NEWS *spoke with Kym Murphy about his new responsibilities.*

DN: *Why did the Company create an Environmental Affairs Office?*

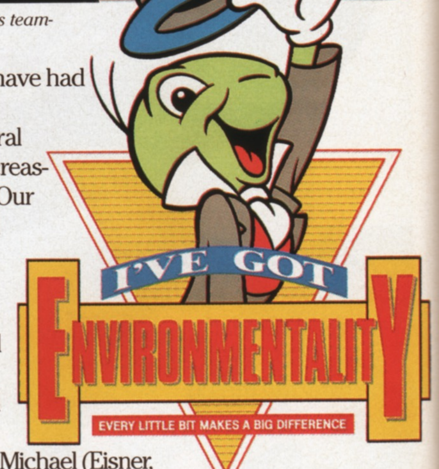
KM: Well first, our Company has always been concerned with environmental issues. That came from Walt himself. When he was starting out in Florida, he brought in the most prestigious environmentalists of the time, including the heads of the Forestry Service and the Audubon Society, to monitor the development of Walt Disney World.

Back then, to be thinking about preserving wetlands was essentially unheard of, but it was one of Walt's top priorities. He was determined to build the elements of Walt Disney World as part of the existing environment, not at its expense.

At that time, Walt Disney World was considered the hallmark of environmental planning; it was cited as exemplary.

I feel that we have continued to exhibit exemplary environmental ethics, even though we have had to clear some difficult hurdles during the past two years. Federal and state laws have become increasingly complex and challenging. Our people have definitely accepted these challenges enthusiastically and professionally.

Now to answer your question. Some time back, I suggested that we needed a "point person" to keep abreast of environmental issues. But I had thought of it as an Attractions-oriented position. Michael (Eisner, CEO) and Frank (Wells, COO) decided to make it a corporate position. They felt the time had come to address environmental issues from a corporate perspective.


I'VE GOT
ENVIRONMENTALITY
EVERY LITTLE BIT MAKES A BIG DIFFERENCE

DN: *How do you go about organizing an environmental effort in a corporation as large and diverse as Disney?*

KM: First of all, when I accepted this position, I discovered that we already had dozens of grassroots efforts underway, along with an amazingly dedicated cadre of individuals that were willing to spend that extra effort to expand our Company's "Environmentality." I call these people Disney's Green Team. Consequently, I decided against creating a singular "enforcement agency." Instead we've developed environmental affairs offices throughout our Company, made up for the most part of people within each specific business unit. Not just for technical applications, but human resources as well. As a result, we have scores of people directly involved and literally thousands of Cast Members directly involved.

We let these offices co-author programs to fit their needs. Each business unit has its own reason for being, its own traditions and personality, so in each case the environmental affairs departments are somewhat different. This gets a lot more people involved in a positive way. It's a proactive approach.

DN: *How have employees reacted to this new emphasis on environmental awareness?*

KM: Although we've just begun many of our programs, the general attitude and enthusiasm has been fantastic. We give presentations throughout the company on various environmental issues and the turn-out is consistently high. Even when the subject matter may seem dry—like compliance-related paperwork for waste disposal—the people come out in droves. They genuinely want to learn how to take better care of our Company and their planet.

We've established a program called "Environmentality," designed to encourage and recognize our employees for thinking and acting "environ-mentally" at home and on the job. The intention is to introduce or reinforce the idea of "Reduce, Reuse and Recycle" into the everyday consciousness of our Cast Members. By committing to certain behaviors, employees are rewarded with items produced just for this program.

DN: *What kinds of rewards do you offer?*

KM: For example, when we kicked off this program last January, each company newsletter carried an environmental pledge. Employees completed the pledge, indicating what they would do to protect the environment—like turning off the water while brushing their teeth, turning lights off, copying on two sides of the paper, ridesharing, etc. When the pledge was returned, the employee received a coffee mug with our Environmentality logo. We've given out more than 30,000 mugs. Participants in our Rideshare program—"Frequent Freeway Flyers"—can accumulate points similar to airline programs which in turn can be redeemed for merchandise at The Disney Stores. The bottom line here is wonderful merchandise and cleaner air.

Future programs will offer t-shirts, golf shirts and a canvas shopping bag.

DN: *Why do you think it's important for Disney to take extra measures to protect the environment?*

KM: If you look at the stage we've created, you can see that Disney is thought of as much more than just another company. We exemplify what America is all about. Our Theme Parks are noted for cleanliness, friendliness and quality. We owe it to our public and our employees to maintain that same level of concern for environmental quality. Our Company is expected to be the leader.

Before any building began in Florida, Walt brought in the pre-eminent environmentalists of the day to evaluate his plans.

DN: *Many corporations are beginning to establish environmental affairs officers. How do you feel your position differs from others?*

KM: Very few environmental affairs officers report directly to the COO and CEO. And that makes a huge difference in getting things done. We are fortunate to have a senior management team that is so enthused and supportive of our environmental efforts.

As I'm sure you know, Frank is environmentally dedicated, and Michael is equally enthusiastic about our programs.

We've been able to commit not just manpower and suggestions, but dollars as well. We've invested in some very expensive equipment to expedite recycling and conservation efforts. We're also spending a lot of time and money on our employee programs, and it's paying dividends.

DN: *What are some of the most notable changes your department has accomplished so far?*

KM: Our recycling of solid waste has increased from a relatively small activity to a very significant one. We have tens of thousands of points of collection throughout our Company. Within each of our divisions we now have the means of collecting white paper, mixed paper, newspaper, aluminum, cardboard, glass, wood, plastic and other recyclable commodities. We are literally diverting millions of pounds from our waste stream for recycling. And we've started an experimental program of collecting and recycling Styrofoam; we already have a number of tables, benches, fences and other items created from the recy-

One of the Company's most popular programs is "Adopt-a-Tree" where employees plant and care for trees on Company property.

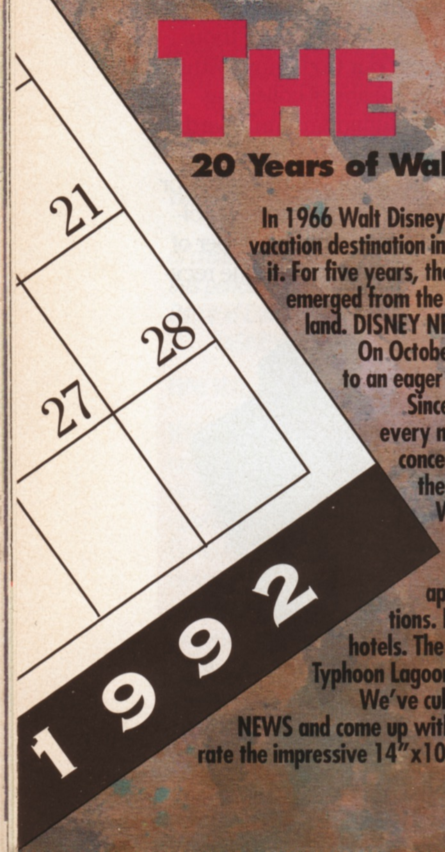
I'VE GOT
ENVIRONMENTALITY
EVERY LITTLE BIT MAKES A BIG DIFFERENCE
Disney's
GREEN TEAM

Environmentality "spokesperson" Jiminy Cricket says: "Every Little Bit Makes a Difference."

SITE-PREPARATION FO
Walt Disney W
IN FLORIDA HAS ALREADY
FEATURE
SOMETHING'S NEW
Treasure Island
a tropical paradise
A MOUNTAIN RISES
COT Center Adventur
STAR TOURS—The Movie
Now Departing from Walt Disney World
EPCOT OPENS 1982
ppy 15th Birthday
Walt Disney World
Feasting
amid Medieval Magic
King Stefan's Banquet Hall
ENDOR

REDISCOVER THE WORLD IN '92

20 Years of Walt Disney World—12 Months of Historic *DISNEY NEWS* Headlines


21
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1992

In 1966 Walt Disney announced his plans for a spectacular vacation destination in Central Florida. DISNEY NEWS reported it. For five years, the nation watched as a stunning resort emerged from the virtually uninhabited Florida swampland. DISNEY NEWS was on hand to track the progress.

On October 1, 1971, Walt Disney World debuted to an eager public. DISNEY NEWS was there.

Since that day, DISNEY NEWS has covered every major event at the Florida resort—from concept through opening. Now, in honor of the 20th Anniversary of Walt Disney World, we invite you to rediscover the behind-the-scenes stories of the World's historical headlines—as they appeared in DISNEY NEWS! New attractions. Epcot Center. Uniquely themed resort hotels. The Disney-MGM Studios Theme Park. Typhoon Lagoon. Milestone anniversaries.

We've culled more than 100 issues of DISNEY NEWS and come up with more than 30 feature stories to decorate the impressive 14"x10" pages of our 1992 calendar. Three to four historical spreads are grouped by month according to publication date, and displayed against a colorful brushwork background.

In addition, the calendar cover features a stunning illustration done in photo-realism style of the brand new SpectroMagic parade—with Roger Rabbit introducing the "Surprise" year-long 20th Anniversary celebration. This original artwork was created exclusively for DISNEY NEWS and will not be available in any other form.

To order your calendars ($9.95 each, plus tax where applicable), just complete the handy form attached, affix postage or drop in an envelope, and mail with full payment or credit card authorization to:

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Checks should be made payable to Walt Disney Music Company. Deliveries will begin on October 1, so you'll have your order in plenty of time for holiday gift-giving. (Please allow 6-8 weeks for delivery.)

Don't miss out on this history-in-the-making calendar.
Rediscover Walt Disney World in 1992!

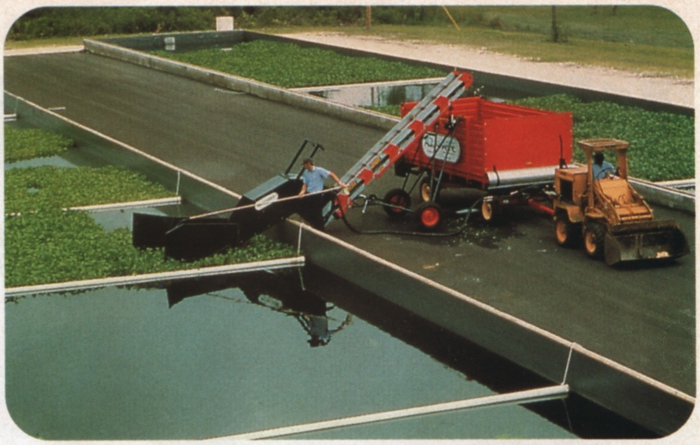
cled foam. These are second generation products that will last indefinitely. Also, our purchasing departments have made a huge impact by searching out products and services that are environmentally appropriate. In some cases we have actually driven the market, not only to the use of recycled material, but package and product minimization.

This list of "notable changes" literally goes on and on.

DN: *Are there any specific elements that set Disney's efforts apart from other corporations?*

KM: Because of the diversity of our organization we have resources at hand that are not available to other corporations. For example, at Walt Disney World we were able to create the Reedy Creek Improvement District (RCID) which in turn enabled us to implement unique conservation programs and master planning. RCID also has one of the most sophisticated sewage treatment plants in the country; one of the few that involves composting.

The RCID Environmental Laboratory is one of the finest in the country. A staff of 30 scientists constantly monitors all of Walt Disney World's significant environmental parameters, including air and water quality. They also work closely with state and federal agencies and the scientific community.



The water hyacinth water reclamation system at Walt Disney World is one of the most efficient in the country.

And with our film and television companies, we've started reviewing scripts in an effort to integrate environmental theming wherever possible and appropriate.

Our diversity gives us a unique opportunity to contribute in a lot of different arenas. My job is to see that we do our best to make the most of that opportunity.

THE WALT DISNEY COMPANY ENVIRONMENTALLY SIGNIFICANT ACTIVITIES

Application of Low-Emission Alternative Fuels: Vehicles throughout the Company have been converted to operate on clean-burning alternative fuels. At Disneyland over 80 service and attraction vehicles run on compressed natural gas (CNG) including the Jungle Cruise boats and one test submarine.

Solid Waste Management: In the first year of implementation, recycling programs collected over 2,400 tons of cardboard, 21 tons of aluminum cans, 41 tons of glass, 2,020 tons of mixed paper, 3 tons of plastic bottles and 1,600 tons of scrap lumber. In some cases these amounts will double during the next calendar year.

Water Conservation: The Disney Theme Parks utilize low-volume sprinkler and drip irrigation systems, soil moisture-sensing devices, toilet fixture flushometers, rest room faucets with infrared sensors, water-efficient shower heads, ultra-low-flush toilets, drought tolerant landscaping, and other water-related operational modifications. Water savings as high as 40% have been achieved. Also, attractions and resorts use "closed-loop" water features (e.g., It's A Small World, Pirates of the Caribbean, Stormalong Bay, etc.), eliminating the need to add water other than for evaporation loss.

Walt Disney World waste water treatment facilities have instituted waste water reclamation which supplements landscape irrigation, wash down activities and aquifer recharging programs. Nearly 10 million gallons per day are reclaimed for these uses.

Hazardous Waste Management: The company has developed appropriate expertise, company-wide education programs, and created exemplary facilities and associated operational directives related to hazardous waste production, handling and disposition.

Composting: Walt Disney World has created a "state of the art" composting system to handle its sewage sludge and will soon accommodate landscape waste as well. This compost is used as a soil amendment.

Wetland Creation Research: Efforts focused on the interaction of organic soils, hydrology, and fertilization on the survival and growth rates of wetland plant species.

Integrated Pest Management (IPM) Research: The goals of the IPM program are to limit pesticide use through alternate control methods including cultural, mechanical, and biological controls; to use the least toxic and the least harmful pesticides in the most selective applications; and to maintain the high show quality standards in our landscapes, buildings and waterways.

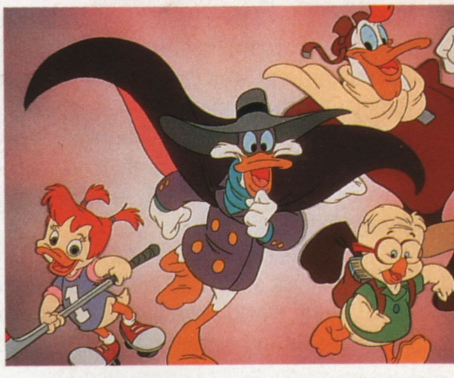
IPM techniques begin with a fundamental understanding of the biology and life history of specific pests to identify the weakest link of the pest's own natural defenses, thus either killing the pest or disrupting its ability to damage plants and animals. Control techniques include altering the temperature, humidity or other environmental parameters; using "one bug to eat another bug;" and occasionally, the controlled and limited use of synthetic pesticides.

By committing dollars as well as manpower, The Walt Disney Company has been able to purchase the equipment needed to expedite conservation methods.

RECYCLE
ALUMINUM CANS ONLY
Packaging and Solid Waste Management Strategies
I'm a Recycler.
Cleaning Up OurAct!
No Place for Waste?
Disneyland Recycles!
OFFICE PAPER ONLY

With tens of thousands of collection points throughout the Company, solid waste recycling has increased from a relatively small activity to a very significant one.

It's a Bird...It's a Plane... It's Darkwing Duck!



Goslyn, Darkwing, Honker and Launchpad will be racing to adventure every afternoon beginning this fall.

In the bustling waterfront city of St. Canard lives Drake Mallard, a frazzled but affectionate father trying to raise his adopted tomboy daughter amid the day-to-day struggles of suburbia. But wait! Beneath that mild-mannered exterior beats the heart of a crusader for justice. And when duty calls, Drake Mallard leaps into action as none other than the costumed crime fighter—Darkwing Duck.

This fall, Darkwing and his cohorts join the renowned adventurers of "Chip 'n Dale Rescue Rangers," "DuckTales" and "Tale Spin" as part of the Disney Afternoon line-up.

In fact, Launchpad McQuack takes time out from helping Scrooge McDuck and his nephews in their search for new treasures to become the able assistant of the newest caped avenger. Only Launchpad, Drake Mallard's nine-year-old daughter Goslyn, and boy-genius Honker Muddlefoot are aware of Drake's double life. And they are bound in friendship, honor and—in the case of Honker—extreme shyness to keep his secret.

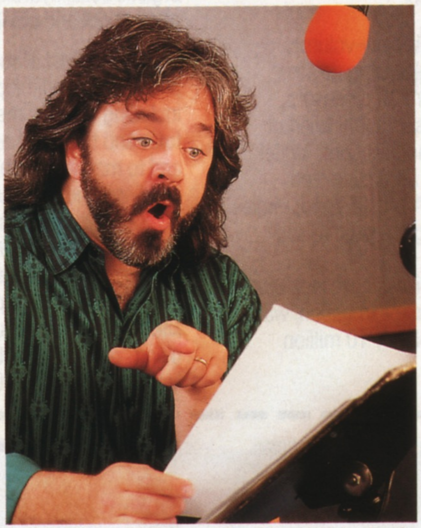
A complex character, Darkwing Duck has an enthusiastic determination which is matched only by his enormous ego, frequent misjudgments, perpetual impatience and flamboyant, comical methods. Once in a while the ultra-secret intelligence agency SHUSH calls on Darkwing's crime-fighting expertise. At these times, he acquires unique state-of-the-art gadgets. Unfortunately, they usually cause more hindrance than help since he is in too much of a hurry to learn how to use them properly and they inevitably backfire on him!

Despite the obstacles, Darkwing—with a little help from his friends—can be counted on to come out on top.

This issue's Suitable for Framing catches Darkwing just before the action starts, from an episode called "Toys Czar Us."

Apparently, Drake Mallard (aka Darkwing) felt he was not spending enough time with Goslyn. He decides to stay home for a while and turns into "Mr. Mom," which doesn't sit too well with the independent Goslyn. Meanwhile, crime lord Quackerjack is becoming more and more incensed that no one in St. Canard is buying his toys—largely because they're gruesome and dangerous! In desperation, he begins to kidnap neighborhood kids to run his underground (literally) toy factory.

Toby Shelton, who made an appearance in *DISNEY NEWS* last fall with his Rescue Rangers "Suitable," again pencilled the original drawing for this illustration. Shelton joined Disney in 1980 and worked on "The Fox and the Hound," "Mickey's Christmas Carol," "The Black Cauldron," "The Great Mouse Detective," and "Who Framed Roger Rabbit." His TV animation credits include Character Design, "DuckTales" (1987); Animation Design, "Chip 'n Dale Rescue Rangers" (1988-89); Character Design, "Tale Spin" (1989-90); Character Design and Direction, "Darkwing Duck" (1990-91).



Famous "Pooh" voice Jim Cummings is also the cunning caped crusader Darkwing Duck.

David Willardson, the airbrush illustrator for this piece, set up as an independent creative artist in Los Angeles in 1966. Since that time he has received more than 150 awards in the field of advertisement, and was recently nominated for a CLIO award. He has also done magazine covers for *Time, Newsweek, Atlantic Monthly*, and *Rolling Stone.* He has done logos and poster art for numerous movies including "Raiders of the Lost Ark," "Land Before Time," "Bambi," "The Little Mermaid," and the infamous "American Graffiti."

In 1984 he established Willardson and Associates, a Los Angeles-based graphic arts studio.

"Toys Czar Us." *It's Darkwing to the rescue when Goslyn falls into the clutches of Quackerjack at his underground toy factory.*

DARKWING
DUCK

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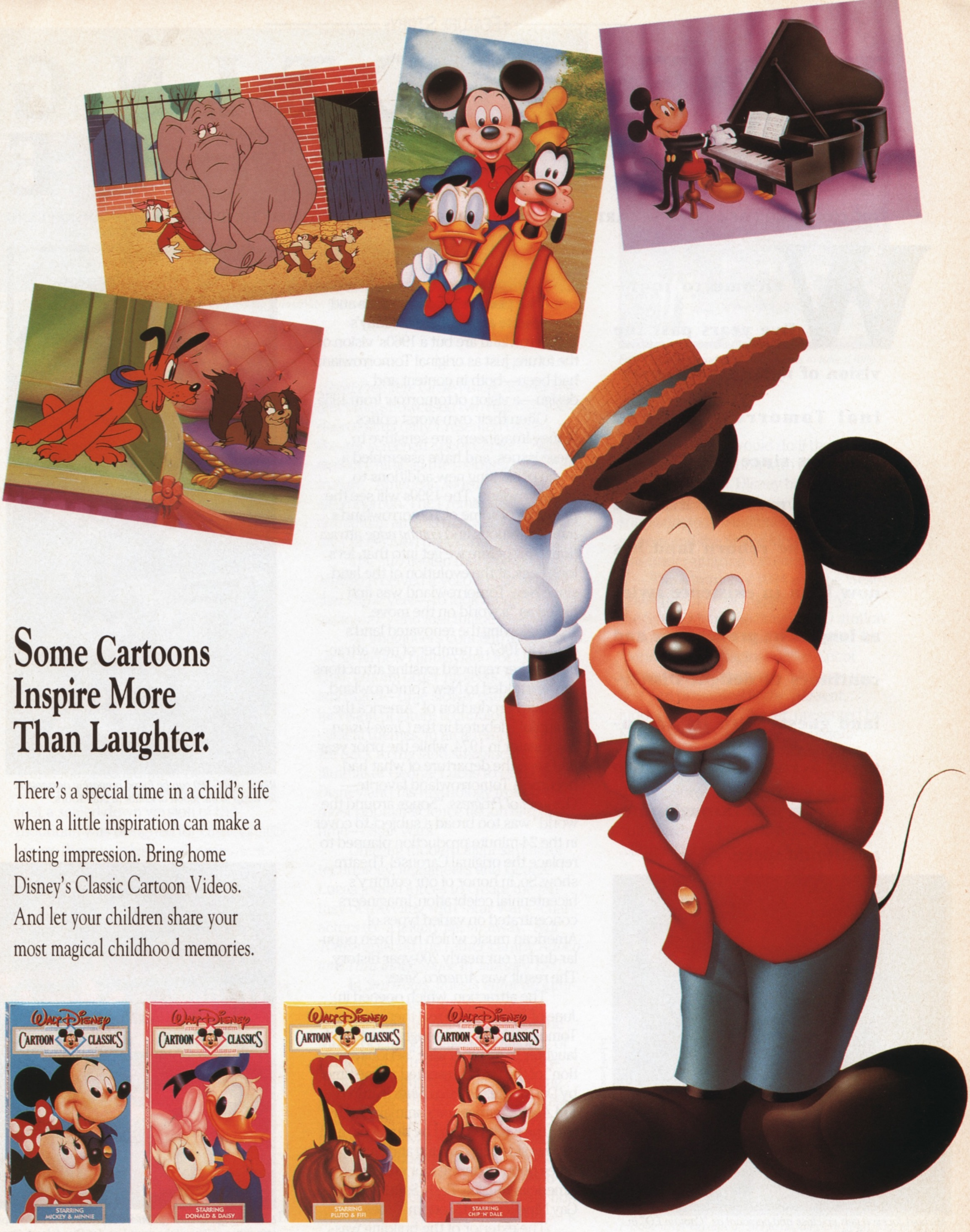
WALT DISNEY
CARTOON CLASSICS
STARRING MICKEY & MINNIE
WALT DISNEY
CARTOON CLASSICS
STARRING DONALD & DAISY
WALT DISNEY
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WALT DISNEY
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PREDICTING THE FUTURE

THE CONCLUSION OF OUR THREE-PART SERIES ON THE HISTORY AND EVOLUTION OF TOMORROWLAND AT DISNEYLAND

Welcome to 1991—five years past the vision of 1986 that was original Tomorrowland and 24 years since New Tomorrowland made its historic debut. The reborn land has now been in existence twice as long as its predecessor and continues to delight Disneyland guests with its adventures across America, into tomorrow and through outer and liquid space.

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Michael Jackson gets up-close and personal as "Captain EO" in the Magic Eye 3-D Theater.

By Ryan A. Harmon

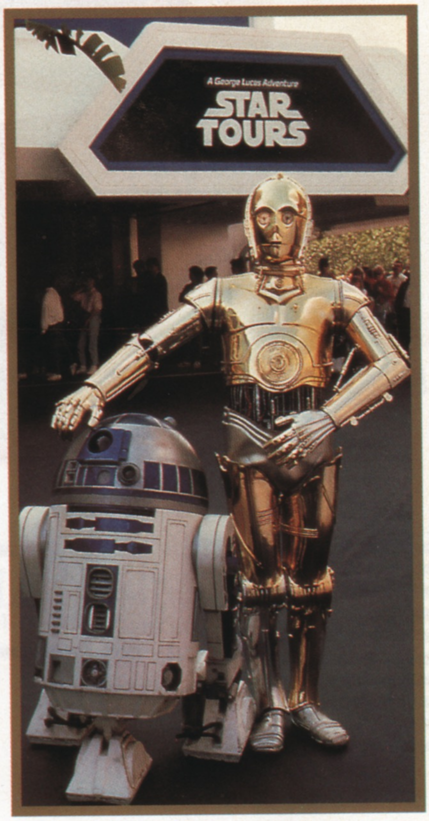
For many, though, the tile murals, palm tree planters, Apollo rockets and sterile white atmosphere of today's Tomorrowland are but a 1960s' vision of the future, just as original Tomorrowland had been—both in content and design—a vision of tomorrow from 1955.

Often their own worst critics, Disney Imagineers are sensitive to these issues, and have assembled a menu of exciting new additions to Tomorrowland. The 1990s will see the premiere of some of Tomorrowland's most ambitious and *cutting edge* attractions. But before we get into that, let's look back at the evolution of the land since New Tomorrowland was first hailed as "a world on the move."

Following the renovated land's debut in 1967, a number of new attractions either replaced existing attractions or were added to New Tomorrowland. The third production of "America the Beautiful" debuted in the *Circle-Vision 360* theater in 1974, while the prior year had seen the departure of what had become a Tomorrowland favorite—*Carousel of Progress.* "Songs around the world" was too broad a subject to cover in the 24-minute production planned to replace the original Carousel Theatre show. So, in honor of our country's bicentennial celebration, Imagineers concentrated on varied types of American music which had been popular during our nearly 200-year history. The result was *America Sings.*

The attraction, which opened in June of 1974, had no real thematic ties to Tomorrowland, yet brought music and laughter to an otherwise "serious section" of the Park. Presented at one time by Del Monte, *America Sings* featured 114 *Audio-Animatronics* animals, led by Sam the Eagle (voiced by Burl Ives) and his owl sidekick, dancing and singing 40 tunes popular during four eras of American music—Early South, Old West, Gay Nineties, and Modern Times.

The exterior of the building was painted with red, white and blue stripes and the second level, where "Progress



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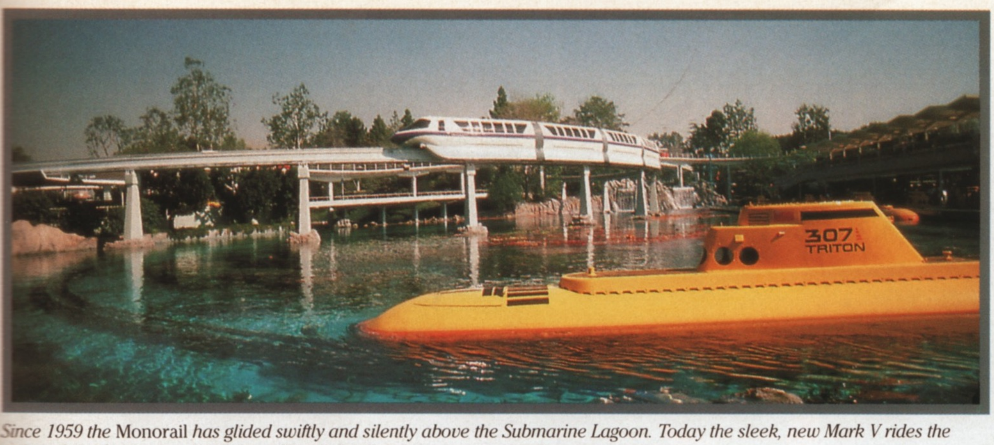
R2-D2 and C-3P0 can be found preparing passengers for a trip to the Moon of Endor at Star Tours.

Speeding guests through pitch-dark twists and turns, Space Mountain *remains one of the most popular Disneyland attractions.*



Since 1959 the Monorail has glided swiftly and silently above the Submarine Lagoon. Today the sleek, new Mark V rides the rails and the Subs are painted "user-friendly" yellow.

Futuristic merchandise entices guests to take a little bit of "tomorrow" home.

City" had once been, was closed off to the public and converted to Disneyland staff offices.

Because the fantasy of traveling to the moon had become reality, *Flight to the Moon* was replaced with *Mission to Mars*, which took space travelers farther into the depths of space, beginning in 1975. (Mr. Tom Morrow must have retired about then, because he was replaced by Mr. Johnson.)

In 1977, another of Walt Disney's unbuilt dreams came to light—or rather, *dark.* Years earlier, Imagineers had developed an indoor roller coaster-type journey through space, contained in an enormous futuristic cone. The technology to construct and operate such a ride was unavailable until *Space Mountain* opened at the Walt Disney World Magic Kingdom in December 1974. The attraction proved so popular that a scaled-down version of the mountain was designed for Disneyland, where there was less land available. It was part of an all-new, two-level complex built at the land's southernmost point that also included the Space Mountain Stage, The Space Place food location and Starcade.

One of the Park's only true "thrill rides," *Space Mountain* speeds guests through the dark, twisting and turning around a glowing orb, while shooting stars and meteors (that look like giant chocolate chip cookies) fly by. It remains one of the most unique and popular Theme Park attractions of all time—a testament to those who wish Disney would design even bigger and faster thrill rides.

The *PeopleMover* Superspeed Tunnel was installed above *Mission to Mars* in 1977 (re-themed to the game grid from the Disney feature film "Tron" in 1982). In 1984, *Circle-Vision 360* became *World Premiere Circle-Vision*, and for the first time, showcased two different 360-degree films daily. Presented by PSA, the theater screened Epcot Center's "Wonders of China" in the morning, and a new feature, "American Journeys," from afternoon on. The Premiere Shop debuted in an area that was once part of the *Circle-Vision* post show.

The sub fleet in the *Submarine Voyage* received a yellow coat of paint that same year—to look more *exploratory* and less military.

As Imagineers concentrated efforts on an all-new Fantasyland for Disneyland, among other projects, Tomorrowland aged—time slowly eating away at its vision of future technologies and clinical themes. In an attempt to bring life back to the land, Imagineers asked filmmaker George Lucas to bring to Disneyland his mythology from the most popular science fiction film of all time—"Star Wars."

Utilizing modern flight simulator technology, Imagineers and George Lucas joined forces to create the fantasy of traveling with "Star Wars" characters to "a galaxy far, far away." *Star Tours* replaced the rather campy *Adventure Thru Inner Space* in January 1987.

In *Star Tours*, guests enter an intergalactic sightseeing company and board a Starspeeder destined for the Moon of Endor. Unlike the majority of Disneyland attractions where everything goes right, this time something goes wrong. The Starspeeder's *Audio-Animatronics* pilot, rookie droid Rex, blunders his way through the galaxy while the motion-base theater rocks and rolls in perfect synchronization with the film. Guests exit the attraction through The Star Trader, a sci-fi lover's nirvana, specializing in "Star Wars" merchandise.

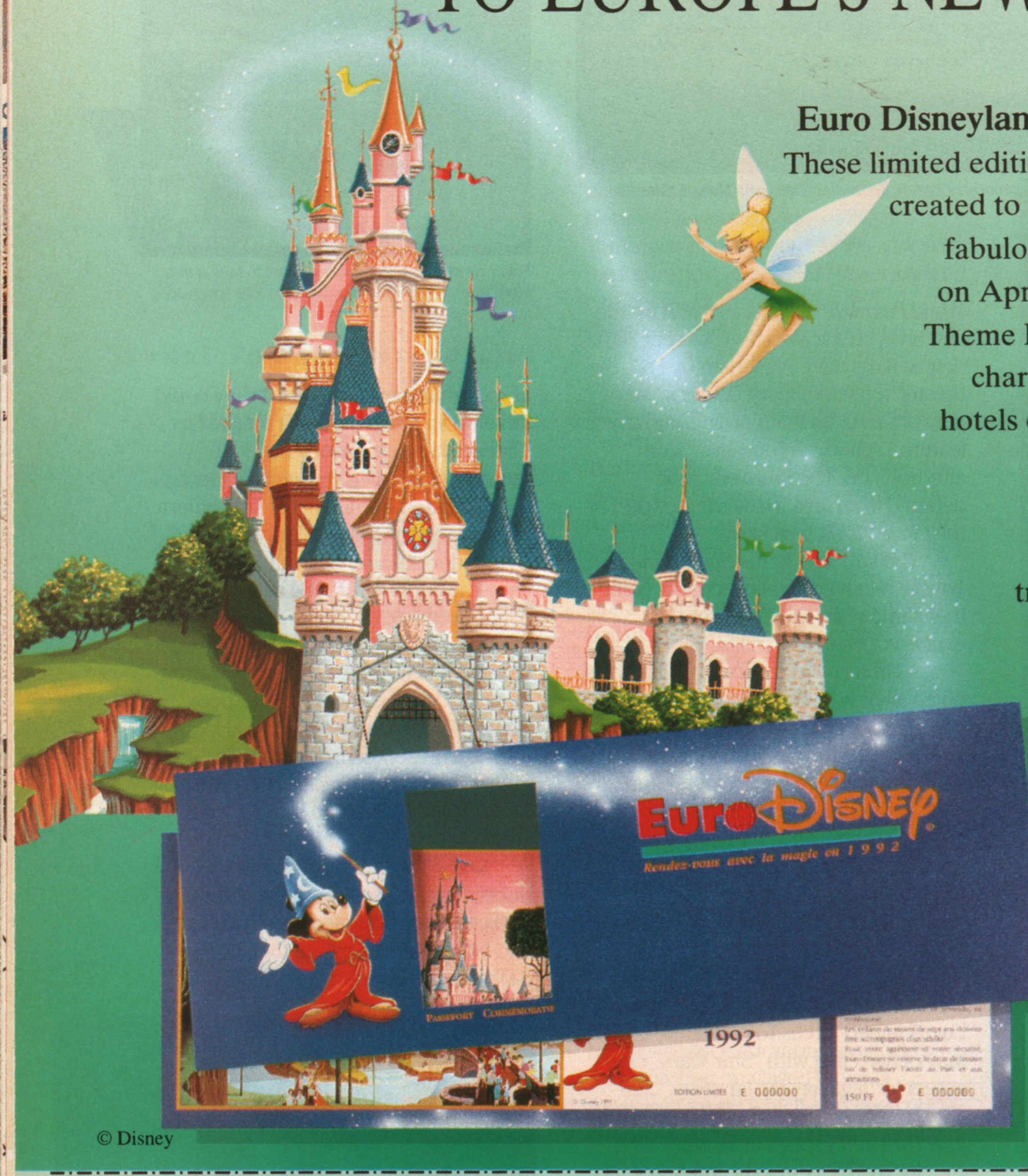
Back in 1984, Imagineers were asked what they would do if they could develop an attraction with mega-star Michael Jackson. Disney had just recently developed the world's most sophisticated 70-millimeter 3-D camera system and the Space Mountain Stage was under-utilizing valuable space.

The summer of 1984 saw the West Coast premiere of "Magic Journeys" at the Space Mountain Stage. A 3-D motion picture, produced four years earlier for "Journey into Imagination" at Epcot Center, "Magic Journeys" was also the first film presented in the 700-seat, indoor *Magic Eye Theater*, presented by Kodak, which replaced the outdoor stage in early 1986.

In the meantime, executive producer George Lucas and director Francis Ford Coppola teamed with Jackson and Imagineers to create the ultimate 3-D musical experience, "Captain EO,"

Pristine white accents on sterile architecture amid stark landscaping marks today's Tomorrowland.

HERE'S YOUR PASSPORT TO EUROPE'S NEWEST CASTLE.



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Please allow two to three weeks for delivery.

Sam and his faithful sidekick, Owl, sang their last "Auld Lang Syne" at the Carousel Theater in 1988.

which had its world premiere at Disneyland on September 18, 1986.

In this specially designed theater, the adventures of Captain EO and his sidekicks, Fuzzball, Hooter, the Geeks, and Major and Minor Domo, take place not only on screen, but also seem to surround the audience with laser beams, fog, fiber-optic stars, and other special effects magic.

In April 1988, *America Sings* sang its final round of "Auld Lang Syne" and nearly the entire cast moved across Disneyland to become performers in *Splash Mountain*. M&M/Mars began sponsorship of *Star Tours* in 1989—the same year Delta Air Lines began presenting *World Premiere Circle-Vision*.

Walt Disney's goal for Tomorrowland was for it to be a "living blueprint of our future"—to demonstrate tomorrow's technologies today. Unfortunately, as the evolution of Tomorrowland has indicated, what was fascinating just yesterday, can become old news today.

Imagineers are taking lessons from the past, understanding that one way for an attraction to remain *timeless* is for it to be based in fantasy, rather than reality. As Tony Baxter, senior vice president of Walt Disney Imagineering says, "the dream must remain a vision long after the technology becomes commonplace."

When a series of new attractions was announced for Tomorrowland as part of the Disney Decade, many thought that Imagineers might replace the easily outdated "living blueprint of our future" concept with the concept to be featured at Euro Disneyland—Discoveryland—based on the visions of European futurists like Jules Verne. Not so, says Baxter, who feels the European focus would be less appropriate for an American Park. It was decided that the overall theme of the land would continue in the direction begun by *Star Tours*—a shift from science fact to future fantasy, and future fantastic!

"The new things that we're doing take us on voyages off the planet as we know it or bring beings from other planets to Earth," he says. "If you look at the land as a whole, it appears to be somewhat of a space port—each attraction being a vehicle that takes you away from the environment of the Earth."

The 1990s will bring to Tomorrowland a number of major new *future fantasy*-themed attractions.

When a teleportation experiment goes haywire, the most terrifying creature in the universe is accidentally "beamed" right into guests' laps. That's the scenario for *Alien Encounter*, which will replace *Mission to Mars*. It's sure to be the *scariest* attraction at Disneyland.

Time warp is the subject for an all-new *Circle-Vision* adventure. The first Disney attraction to combine *Audio-Animatronics* figures, computer-generated special effects, unique audience interaction and the "in-the-round" movie-watching experience of *Circle-Vision 360*, this new adventure will take guests on an action-packed journey through European history.

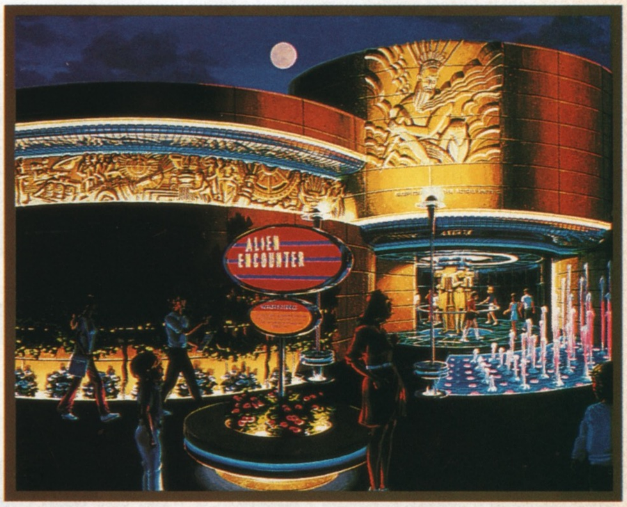
The brains—or, rather, the circuits—behind this whirlwind tour will be two *Audio-Animatronics* characters: robot scientist "Timekeeper," who conducts demonstrations of his new time travel machine, and "9-Eye," a floating droid with nine camera lenses around her circumference. Acting as Timekeeper's test pilot, 9-Eye will blast through millions of years of history and transmit her experiences back to guests on *Circle-Vision's* nine screens. The show will debut in Discoveryland at Euro Disneyland in April 1992 before making its way back to Disneyland.

Kodak will present an all-new 3-D musical film fantasy in the *Magic Eye Theater*. And, of course, old favorites like *Space Mountain*, *Star Tours*, and the *Submarine Voyage* will return for continued guest enjoyment. And the Carousel Theater? Well, some futures are not predictable—at least not yet.

But even here, the Imagineers are staying true to the words of their founder: "The way I see it," Walt Disney said, "Disneyland will never be finished. It's something we can keep developing and adding to." And so, Imagineers continue predicting the future...of Tomorrowland.

CIRCLE-VISION
DELTA AIR LINES
WONDERS OF CHINA

A Tomorrowland landmark since Disneyland's opening day, today Circle-Vision *offers two different 360-degree films each day.*



Keep your fingers crossed—there's a great big beautiful Tomorrowland shining at the end of The Disney Decade!

Photo taken at The WALT DISNEY WORLD® Resort.

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Now Accepting Applications

Euro Disney Star Search Begins

By Anne K. Okey

The casting call all Europe has been anticipating is finally going out loud and clear. Just months away from its grand opening, Euro Disney Resort is gearing up to cast the starring roles in its show.

As of June 15, 1991, there were 2,000 employees ("Cast Members," in Disney lexicon) on staff—45% management personnel, the remainder primarily clerical and administration. By opening day, April 12, 1992, Euro Disney's full complement will consist of 12,000 Cast Members in a variety of on-stage and backstage roles, including 1,600 management positions.

"We're moving into high gear now," says Thor Degelmann, the Disney counterpart Vice President of Human Resources for Euro Disney. "It's tremendously exciting."

Since 1985, Degelmann has been planning the hiring and training strategy for a project which, when he started, was not yet a project. Once the contract was signed, on March 24, 1987, the strategy went into effect, and within a year the first members of the Euro Disney management team had been recruited.

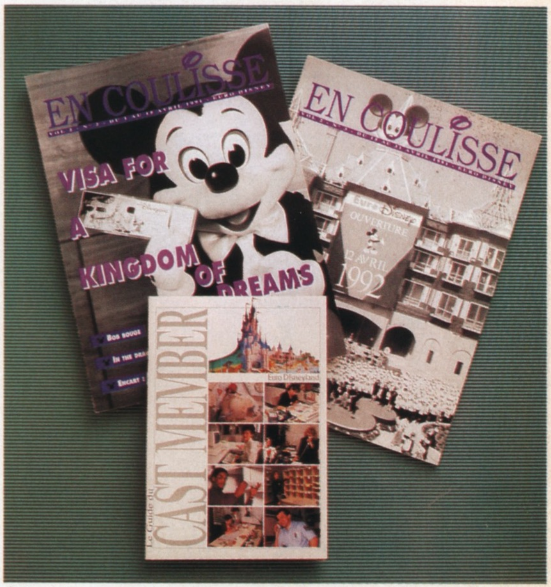
"The thing you have to remember," says Degelmann, "is that of the 12,000 Cast Members we will eventually hire, the vast majority of them will have never experienced a Disney Theme Park. So it's very important that these first people we hire, the ones we've sent—and will send—to the States for training, are the type of leaders capable of grasping the 'Disney way,' and imparting that knowledge to others."

In all, more than 300 Euro Disney trainees will report to Walt Disney World for training and familiarization programs ranging from two weeks to five months. They are all considered "trainees" and get the full treatment, participating in every aspect of Theme Park and Resort operation. This includes working on stage, in costume, at food locations, in merchandise shops, and on attractions—regardless of their eventual assignment.

The longer-stay trainees then concentrate on their specific area of concern. For example, the Adventureland Manager would be an attraction operator, then a Lead, then a Supervisor, and finally he would work side by side with his counterpart in the same job he will have in France.

Once these trainees return to France they become instrumental in the final coordination of operational procedures and systems at Euro Disney.

"They monitor the show/ride installations of the attractions in their 'land'," Degelmann explains. "They become familiar with their area. There are Standard Operating Procedures manuals from Walt Disney World that need to be adapted to the French operation. They develop their own training programs. They're involved in every aspect of the whole operation.



Orientation and training materials produced by the Disney University at Euro Disney Resort reflect the multi-cultural feature of the Cast.

"Even those who are on the shorter familiarization trips get on stage in a limited way," explains Degelmann. "First they go through Orientation, then an experience in Attractions, Merchandise, Food, Custodial. One day in each.

"Those individuals who we are not

Une Equi
Disney
à l'échelon
mondial

Classroom instruction on "The Disney Way" leads to on-stage "practice" at the Preview Center. Management personnel pitch in on weekends to gain vital guest contact experience.

able to send to the U.S. receive 'on stage' training at our Preview Center. Nothing can take the place of actually working on stage with the guests."

The biggest challenge in the coming months will be the hiring of the 7,500 Cast Members to fill the on-stage and backstage roles in the Theme Park and at the Resorts. Although the Casting Office officially opens September 2, interviewers will not be caught unaware.

"We decided to start early to try to smooth out any problems in advance," says Degelmann. "Our 'Testing' Casting Center was completely foreign to anything ever done before—either here or there!" he laughs.

As Director of Attractions, Euro Disneyland, part of Hanny Varma's on-stage training included operating Star Tours *at the Disney-MGM Studios Theme Park.*

"We placed ads in local papers for positions we now have available—security, merchandise, secretarial. Then we tracked the arrival patterns, methods of arrival, length of time it takes to go through one interview.

"We were able to validate our assumptions on how we feel the Casting Center will operate here and the questions people will have in mind during the screening/interview process."

But one variable can't be pinned down just yet.

"In France, you sign a contract of employment for any type of job," says Degelmann. "Our concern is that we will be making job offers in September and October that will be good in December, January, and even February. Some of the people we hire may find employment elsewhere before the contract goes into effect. We just have to wait and see what happens."

Once the Cast Members have been hired they must be trained. As in the United States Theme Parks and Tokyo Disneyland, all training begins at the Disney University. At Euro Disney, the University is girding itself for the arrival of 10,000 Cast Members in need of orientation in a three-month period.

March should be especially interesting. Four thousand Cast Members are expected to go through Orientation in that final month before opening.

"We figure we'll be doing four classes per day *simultaneously*," says David Kanally, Director of the Euro Disney University. "The two months prior to that we'll be handling at least seven classes per week."

According to Kanally, despite the pessimistic predictions of outsiders regarding European acceptance of "the Disney Way," the reaction of the Cast Members already hired has been positive.

"Our strength is in our commitment to quality and guest service," he explains. "That's been proven by the two million European guests who visit our U.S. Parks each year. The reaction to the Disney product is positive.

"Our first-name policy is surprising to Cast Members at first," Kanally admits, "but once they get used to the openness it engenders, it's accepted in a very positive manner.

"The appearance guidelines are viewed as logical in the context of the show; airlines have guidelines, too. The current fashion here tends to shorter skirts, and they understand the need for consistency. After all, even those who work in the offices may be called on to help out in the Park on certain days," he says. "In fact, we're already getting them used to that. We have what we call 'On Stage Days' at the Preview Center every weekend and our management personnel go out and work in costume."

Kanally, like Degelmann, emphasizes that the biggest hurdle in training this premiere team is the lack of practical experience in a Disney Theme Park.

"In our training programs we go into much more depth to explain *why* we do things. We have no Park to go out and show them, so we use lots of audio-visual and photos to help them visualize. Our biggest challenge is that most of our Cast will never have been in a Disney Park before."

One program begun at Walt Disney World nearly 10 years ago—in fact, it was put together by Kanally—is beginning to reap handsome rewards for Euro Disney. The World Showcase Fellowship Program, which brings nationals to the U.S. to work in the pavilions representing

CASTING
EURO DISNEY
RESORT

their countries at Epcot Center, is now bringing Disney-trained alumni back to the fold.

"When we knew the project was a go," says Thor Degelmann, "we mailed to 1,200 World Showcase alumni. Those who wrote back we interviewed; some we sent back to Walt Disney World for more training. Some are there now, getting ready to come back; others are with us here. We'll use many of them as interviewers during the crunch, then they'll go into their actual positions."

In a turn-about, Euro Disney will also enhance the World Showcase program. "Now we can recruit for World Showcase here," says Degelmann, "and we'll be able to offer them the opportunity of a position at Euro Disney in the future. This will help provide Walt Disney World with quality individuals for World Showcase and provide Euro Disney with Disney-trained individuals who are promotable."

Vice President of Human Resources for Euro Disney Resort Pierre Janier puts a shine on Mickey's roadster in Mickey's Starland at the Magic Kingdom in Walt Disney World.

Stateside, training is coordinated through the Euro Disney team based at Walt Disney World in Florida. Sue Rye, Director of Human Resources for Euro Disney, directs the efforts of the 19 men and women responsible for providing American support for the project.

"The cornerstone of our support efforts," explains Rye, "is the coordination of all training programs offered in the United States—both here at Walt Disney World and at Disneyland in California.

"We consider as little as three months training valuable," she says.

Commenting on the trainees who have already come through the program, Rye says, "We take it for granted that if someone speaks the language, they understand the culture too; that's just not true. But we're not taking American culture to France, we're taking *Disney* culture to Europe.

"The people we are training here," she continues, "are very much into our philosophy; they want to bring it to Europe. They want to make it work."

The typical reaction of a newly hired trainee when he or she first sets foot on Walt Disney World soil is "...overwhelmed. They had no idea, couldn't even imagine," says Rye. "Even if they'd seen it on video, the reality is just totally unexpected."

The team also coordinates group and VIP visits to the various Parks and to Walt Disney Imagineering; recruits candidates from World Showcase at Epcot Center, as well as any Walt Disney World Cast Members who are eligible to work in France; handles the schedules of the 85 Euro Disney interns now working in the Theme Parks or Resorts at Walt Disney World; provides audio-visual support for the project, both for training and promotional purposes; and assists in the repatriation of American Cast Members who have finished their European assignments.

Another effort going on in the States is recruitment. "There are many European expatriates working here in the United States," says Sue Rye. "We're asking them to 'come home to Euro Disney' and help us 'bring new magic to the old world.'"

Those are the themes of the two campaigns now in effect in the States. Ads placed in newspapers throughout the country ask for members of the European Economic Community (EEC) or individuals with work authorization for France to send their resumes for review.

Bussing tables at Walt Disney World was just part of the learning experience for Entertainment Director Jean-Luc Choplin.

"Until now," says Thor Degelmann, "we've recruited mainly from the local market, but we've said all along that the resort will be *Euro*—multi-cultural and lingual. Everyone must speak conversational French," he says, "and preferably at least one other Euro language. We want to reflect our audience in our cast. We expect the Theme Park to attract 50% French guests; the Resort's guests, however will be 75-80% from *out* of France."

In hiring from Europe, interviewers are looking for the same qualities that work in the other Disney Parks.

"Eye contact, quick to smile, at ease with people, open and warm," are some of the qualities David Kanally looks for. "Also," he says, "we select people who are predisposed to succeed in our environment. There are just as many friendly, happy people in Europe as there are anywhere else."

"Many people question if we will get the quality we are used to," says Thor Degelmann. "My answer is, we already have! At the Preview Center we are getting the same three comments we get in all our Disney operations. People comment on the friendliness of the staff, the cleanliness of the facility, and the quality of the presentation.

"When it comes right down to it, *Disney* is international!"

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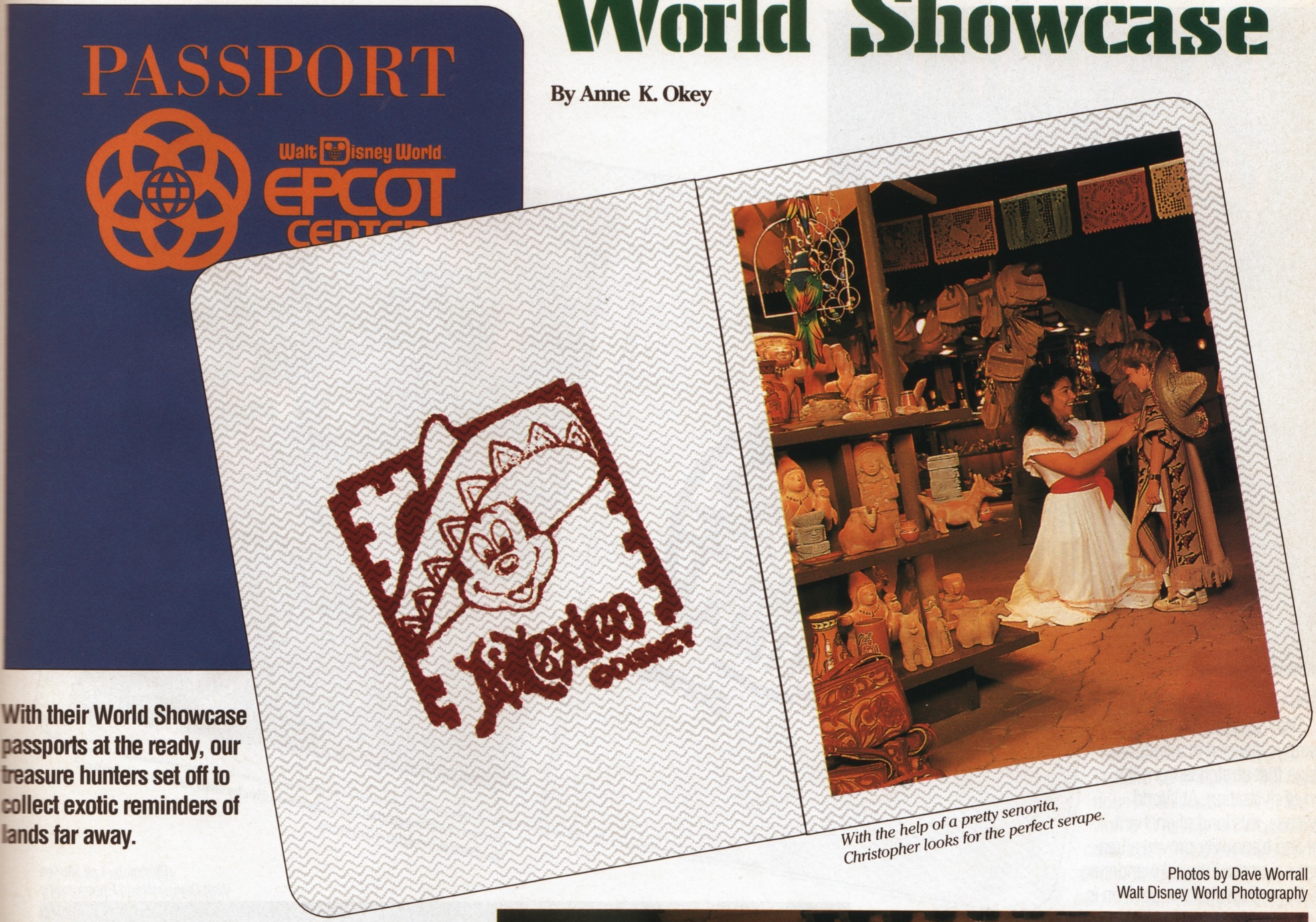
Exploring the Wonders of World Showcase

By Anne K. Okey



With their World Showcase passports at the ready, our treasure hunters set off to collect exotic reminders of lands far away.

With the help of a pretty senorita, Christopher looks for the perfect serape.

Photos by Dave Worrall
Walt Disney World Photography

MEXICO

The lively plaza in the Mexico pavilion recreates a bustling outdoor marketplace, capturing the Spanish and Indian influences of Mexico's colorful history.

Filling the shelves and counters of the individual stalls of the mercado is authentic merchandise from various regions and cities in Mexico.

Exquisite jewelry of silver and turquoise is imported from the Taxco region in Southern Mexico. The Yucatan Peninsula produces leathercraft, pottery, wood carvings, clothing, and even the popular carved coconut heads.

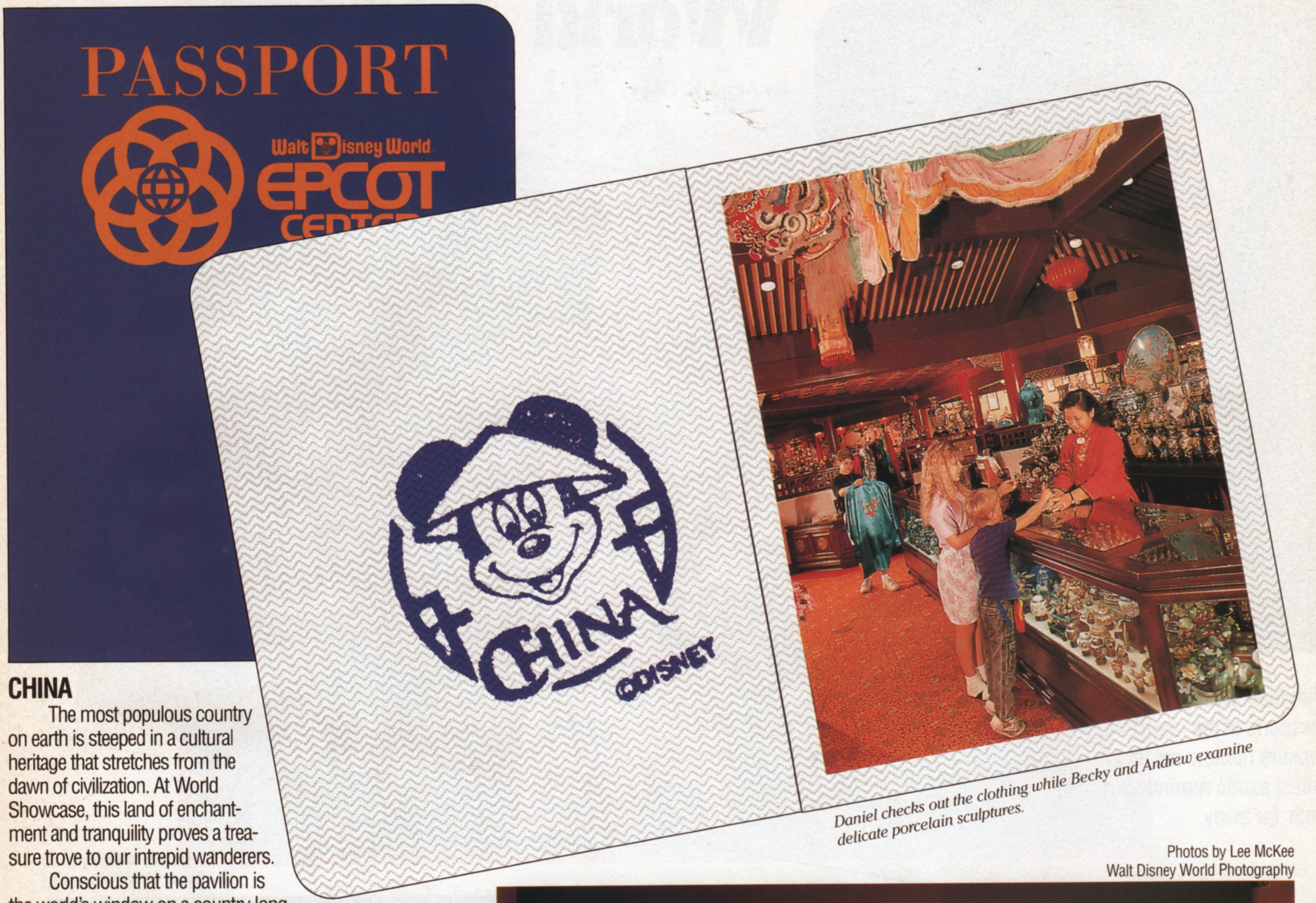
From the environs of Mexico City come goods made of clay and wood, religious items, pottery, carved and inlaid wood chests, and stone calendars.

Small villages near the Texas-Mexico border hand-craft the ubiquitous, festive pinatas which are then transported to a central collection point for import.

And, while you're gathering your curios don't forget to top off the day with a *de rigueur* sombrero.

Rachel wants an opinion on sombreros, but Christopher's busy with pinatas.

MEXICO



Daniel checks out the clothing while Becky and Andrew examine delicate porcelain sculptures.

Photos by Lee McKee
Walt Disney World Photography

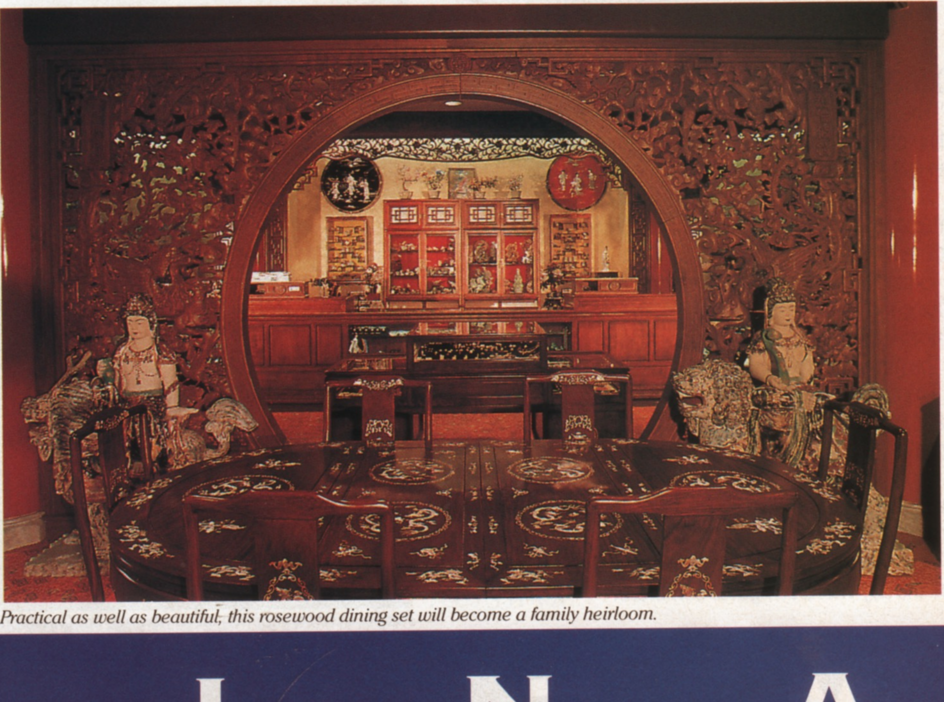
CHINA

The most populous country on earth is steeped in a cultural heritage that stretches from the dawn of civilization. At World Showcase, this land of enchantment and tranquility proves a treasure trove to our intrepid wanderers.

Conscious that the pavilion is the world's window on a country long-closed to outside observers, the merchandise of China is selected to give guests a broad range of its country's products—from exhibit class display items to practical goods to toys and souvenirs.

Among the display items are a silver replica of the China pavilion inlaid with semi-precious stones, and one of only eight cloisonne reproductions of the original seismascope which was developed for the first emperor of China. This unique instrument features a circle of eight dragons, each holding a pearl in its mouth, alternating with eight toads with their mouths open. When an earthquake occurred anywhere in China, the emperor knew which of his provinces was affected by which dragon lost his pearl to the toad beneath him.

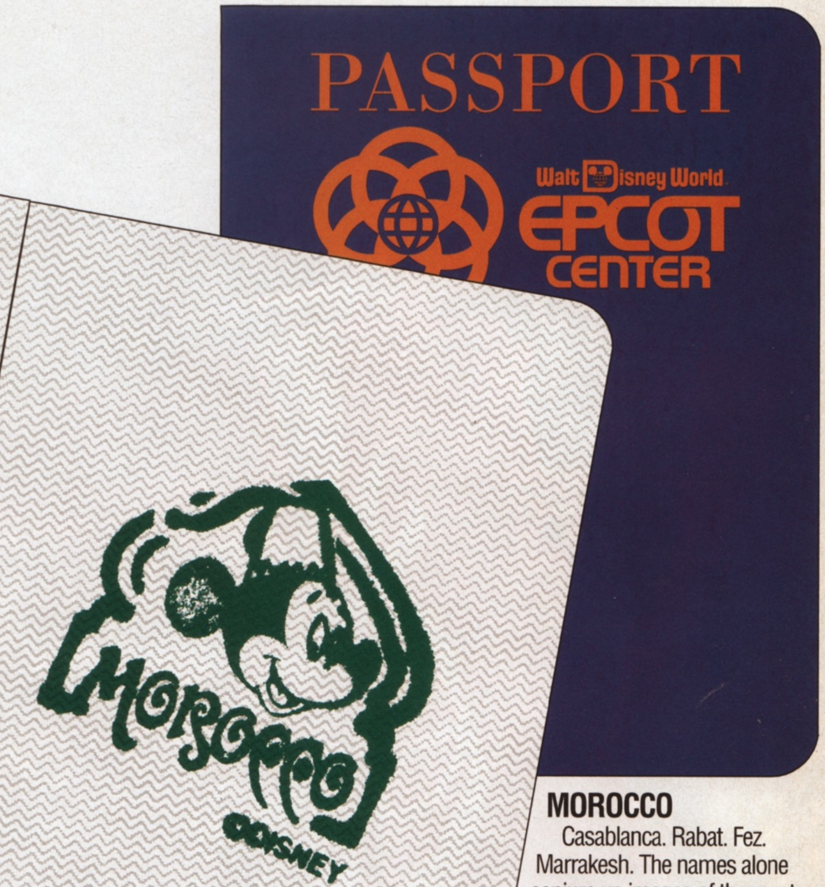
On the more contemporary and practical side, items available to China's visitors range from a stunning hand-carved rosewood dining set inlaid with mother-of-pearl and priced at $6,500, to porcelain, pottery, shell pictures, silk embroidery, cork carvings, hand-painted artwork, silk rugs and tapestry, jade carvings, brassware, dolls, clothing, jewelry, cloisonne, wicker ware, and, of course, all the tea of China!



Practical as well as beautiful; this rosewood dining set will become a family heirloom.

CHINA

Rachel, Becky and Daniel enjoy a weaving demonstration.



Photos by David Roark
Walt Disney World Photography

MOROCCO

Casablanca. Rabat. Fez. Marrakesh. The names alone conjure up images of the mysterious middle east. Within the Morocco pavilion at World Showcase, treasure seekers are transported to raucous medinas and bazaars rich with the crafts of this ancient land.

Hand-woven carpets are the specialty of Morocco's capital, Rabat, the most Westernized of the country's cities. World Showcase "travelers" even have the opportunity to watch a weaver at work.

Fez, in North Central Morocco, is still very "old world." Its narrow, winding streets are no more than the width of a donkey—which is still the city's main means of transporting goods in and out. Here craftsmen produce clothing, copper and other metal goods, and decorative mirrors.

The thriving town of Marrakesh was a favorite of French, Spanish and German vacationers for many years. It has a reddish hue, wide streets, and Morocco's largest medinas. Merchandise purchased from Marrakesh includes jewelry, pottery, accessories, leather goods, belts, bags, sandals, and baskets.

Romantic Casablanca is a picturesque seaport on the Atlantic in Northwest Morocco. Artisans here produce goods crafted from brass and copper, jewelry, pottery and baskets.

Brass, baskets and carved wood items reflect different regions of Morocco.

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Hangin' with Hollywood

L.A. Radio Show Broadcasts from Disneyland

By Robyn Flans

It's fun, unique, never been done before, risky, entertaining and LIVE! It's Hollywood Hamilton's "Hangin' With Hollywood" radio show, in front of an audience.

The sultry sirens of Wilson Phillips made a pretty picture with Hollywood Hamilton.

Hot rockers Nelson seemed to enjoy hangin' with Hollywood on stage at Disneyland.

From 6:00 to 10:00 p.m. every Sunday, one of the most popular D.J.s on L.A.'s KIIS-FM holds court at Disneyland Park and it goes out via satellite to 53 of the nation's top radio stations. The Park's guests can participate in various portions of the show, including the Weekend Top 10 countdown, or in asking the weekly guest celebrity questions. In fact, people can call in from out in radioland to ask questions a la Phil Donahue (but very hip, of course), or just to send messages across the country.

Then there's the segment called "Backstage America" wherein major performers check in before going onstage at various concerts around the country. Not to mention the portion called Hollywood Hamilton's National Rap Competition.

"Amateur rappers actually call me up," Hamilton explains. "They come up with lyrics and rap over the phone to a beat in the background."

The live audience element makes the show exciting and, at times, unpredictable. "I've had girls try to run up on stage," Hamilton says, "and then there's always these wisecracking guys out in the audience —which can be funny," he says, "but I've got to be ready for them."

HANGIN'
with
HOLLYWOOD
live from
Disneyl
Coca-Cola

Donnie Osmond is still one of the most talented, enduring and nicest entertainers in the business.

Sean "Hollywood" Hamilton, who was recruited by the legendary Scott Shannon to work first at Q-105 in Tampa, and later at New York City's Z-100, conceived the show while sitting around with a bunch of friends one night. "I said, 'What we do here, locally on KIIS-FM, I would love to do nationally—live.' So that's what we invented."

Once the show had been put together, it needed a stage. Enter Disneyland. "We're very excited to have the show here," says Bryan Wittman, Disneyland Promotions Manager, "This is the very first time a continuous running show has emanated from any Disney Park on a weekly basis."

One of the portions of the show the audience especially loves to see is the hour the celebrity of the week "hangs" with Hollywood. Where else would you get the chance to see such stars as Vanilla Ice, New Kids on the Block, Debbie Gibson, Gerardo, Tommy Page, Wilson Phillips, and Nelson in an impromptu, usually a cappella performance, right in front of you?

"A lot of the artists say, 'Hollywood, I'm going to come do your show, but I'm not going to perform live.' But when they get down there, very few have said they didn't want to do it. They feel the energy of the audience and a lot of times I'll put them on the spot," laughs Hamilton, who, at 16 was actually issued a cease-and-desist order for broadcasting from his basement.

Today, in addition to his radio gigs, Hollywood Hamilton hosts a Saturday morning CBS-TV show called "Flip," an "Entertainment Tonight" for teens. He's also organized the "Rad Pack Tours," a series of teen concerts held in local clubs that promote drug- and alcohol-free entertainment.

Although many radio personalities feel more creative behind the mic in their studio, Hollywood Hamilton shines in front of an audience.

"Being visual is one of the unique things I think about myself," he says. "I'm always out in the public at concerts and hosting different things. So this was very easy for me...In fact, I find it easier to work in front of an audience than I do within those four walls at the radio station."

Why not get in on the fun? Come Sunday night, if you can't make it to the Park, tune in and hang out—with Hollywood and his friends at Disneyland!

Excited fans clamor for celebrity autographs when Hollywood Hamilton broadcasts live from Disneyland.

This Card Performs Magic Tricks.

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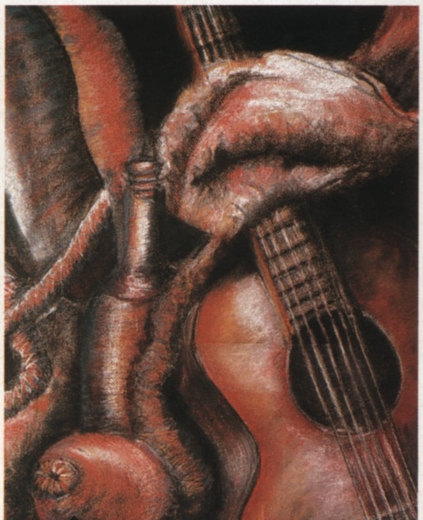
· Living Masters Program ·

Dedicated to Herb Ryman

By Scott Elmore

Herb Ryman was one of the first visualizers of Disneyland, with a 50-year Disney career that was both inspirational and impressive. He started creating at the Walt Disney Studios in 1938 during "Pinocchio"; produced the 1953 concept painting for Disneyland that helped Walt get the financial backing he needed; and developed concept paintings for Walt Disney World and Tokyo Disneyland. Ryman was developing concept paintings for Main Street, U.S.A., at Euro Disneyland when he passed away in 1989.

To honor Ryman's memory, his family, colleagues and friends created the Herbert D. Ryman Living Masters Program in association with the Los Angeles Children's Museum. Marty Sklar, President of Walt Disney Imagineering, explains, "We set up a program where young people could be taught those traditional, classical skills that would enable them to do anything in the world of art."



Deborah Sato of Marshall High School was inspired by visits from Disney artists.

High school students from the Los Angeles area are selected on the basis of a recommendation from a teacher or a professional artist, a pencil sketch, and a short essay. Those selected are given full scholarships which include a unique series of art classes and high-quality art supplies.

The classes are taught by Master teachers Barbara Thomason and Rush White, and include "Beginning Classical Drawing," "Intermediate Classical Drawing with an Introduction to Classical Painting," and "Introduction to Landscape Art." Imagineers and other Disney artists visit regularly to share their stories and to critique student work.

One such Imagineer is Andrea Favilli, who is exceptionally enthusiastic about the program. "When I visited the class, I talked briefly about how I got to be an artist for a living. I showed my portfolio work from grammar school through college," he says. "I did everything I could to convince them that being an artist is a viable profession. The kids come to realize that we're just like them."

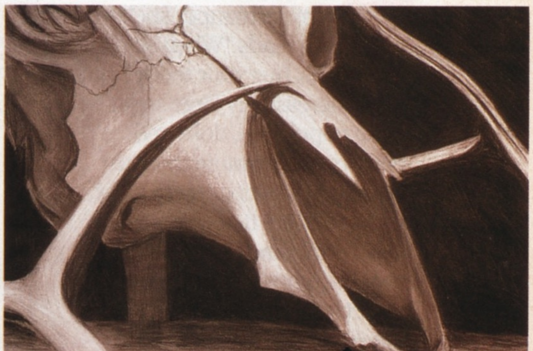
Barbara Thomason explains the goals of the program. "The idea is to teach the basic classical principals: value, light and composition. It gives high school students the opportunity to get some real art instruction. We have the opportunity to show them that they don't have to be a starving artist. You can make a living."

Everyone involved agrees the program is a resounding success. The students voiced their opinions at a showing of their work held at Walt Disney Imagineering on June 28, 1991.

"This was an opportunity for me to open new horizons, to find the artist in me," said Karo Khanoyan of Hollywood High School.

From Marshall High School, Deborah Sato said, "It was really inspiring to see the Disney artists come and visit us and to see their work. It gave us something to work toward. There's still a lot to learn."

Program Director Marshall Ayers says the Living Masters Program reaches out to students to say, "Here's your chance. This is a place to start your journey."



Karo Khanoyan of Hollywood High School found the program opened new horizons for him.

Marty Sklar sums up: "What we really hope is that we influence the lives of some young people that then become contributing artists, and we are able to bring out their talent."

The legacy of Herb Ryman continues.

The Herbert D. Ryman Living Masters Program is administered by the Herbert Ryman Fund, a non-profit organization associated with the California Community Foundation. The trustees are all friends, family or Disney associates of the late artist, including Ken Anderson, Lucille Ryman Carrol, Alex Haley, Sharon Disney Lund, Anne and Harrison Price, and Leah and Marty Sklar.

All contributions to the Herbert Ryman Fund, which can be addressed to P.O. Box 2375, Los Angeles, CA 90053-2375, are tax deductible.

At the students' show: Instructors Rush White (left) and Barbara Thomason with WDI President Marty Sklar.

All Dolled Up with Somewhere to Go

Walt Disney World to Host Teddy Bear & Doll Convention

By Bobbi Dorsch

"Rainy Day Parade" is artist Carol Trobe's entry for the One-of-a-Kind Auction.

Carol Stewart shows off her Limited Edition 6-inch "Pooh" created exclusively for this convention.

Limited to just 50 pieces, "Paws for America" stresses Joanne C. Mitchell's concern for endangered animals.

The Alexander Doll Company presents its Limited Edition "Alice" with White Rabbit—the first stuffed animal from the company in 30 years.

There's a bumper sticker that reads "When all else fails, hug your teddy." But for an increasingly large segment of the population, dolls and teddy bears are more than just security blankets or mere child's play—they are fine works of art. In fact, dolls and teddy bears have become the third most collected item in the United States, after stamps and coins.

They are also the focus of the 1991 Teddy Bear and Doll Convention to be held at Disney's Contemporary Resort December 5-8.

"The people who create these dolls and bears are artists in every sense of the word," says Debbie Carlos, Merchandise Special Events Supervisor at Walt Disney World. "Each piece has its own unique style created in its own unique medium. With materials ranging from porcelain to vinyl to leather, the result is a museum-quality work of art."

However, it seems that the similarity ends there. When other art collectors purchase a painting or sculpture, they request that it be tightly wrapped in protective packaging. Teddy bear collectors ask if the bag could have a few holes punched in it "so he can breathe." When other art collectors go out to dinner, they may talk about the newest additions to their collections. When teddy bear and doll collectors go out to eat, they seat their newest additions at the table right alongside them.

Collectors will find it well worth their while to interrupt this winter's hibernation for the 1991 convention. Those attending will have the opportunity to meet internationally famous doll and bear makers such as Robin Woods, Jennie Kranz, Joanne Mitchell and Carol Stewart. Also set to attend the convention are representatives from some of the biggest bear and doll manufacturers in the world including Jorg Junginger of Steiff, William Birnbaum of Alexander Dolls, and Bruce Raiffe of Gund.

As part of the opening day festivities on Thursday, December 5, conventioneers will participate in the prestigious DOTY and TOBY Awards ceremonies saluting the dolls and teddy bears of the year—literally the Academy Awards of the bear and doll world.

On Friday, December 6, collectors will have first chance to get their paws on exclusive creations at the "Limited Edition Private Sale" where sales are restricted to one per collector as some of these collections have as few as 10 numbered pieces. Afternoon workshops include what to look for in collector bears and dolls, and how to make a teddy bear of your own design.

Highlighting Friday's festivities is a chance to take home an original, one-of-a-kind creation at the Walt Disney World Doll and Teddy Bear Auction, a separately ticketed event. On the auction block will be one unique piece from each bear and doll maker crafted specifically for this sale.

"The sky's the limit at this show," says Debbie Carlos, "with the prices ranging from a few hundred dollars to well into the thousands." Last year actress Demi Moore paid $34,000 for one 4-doll set!

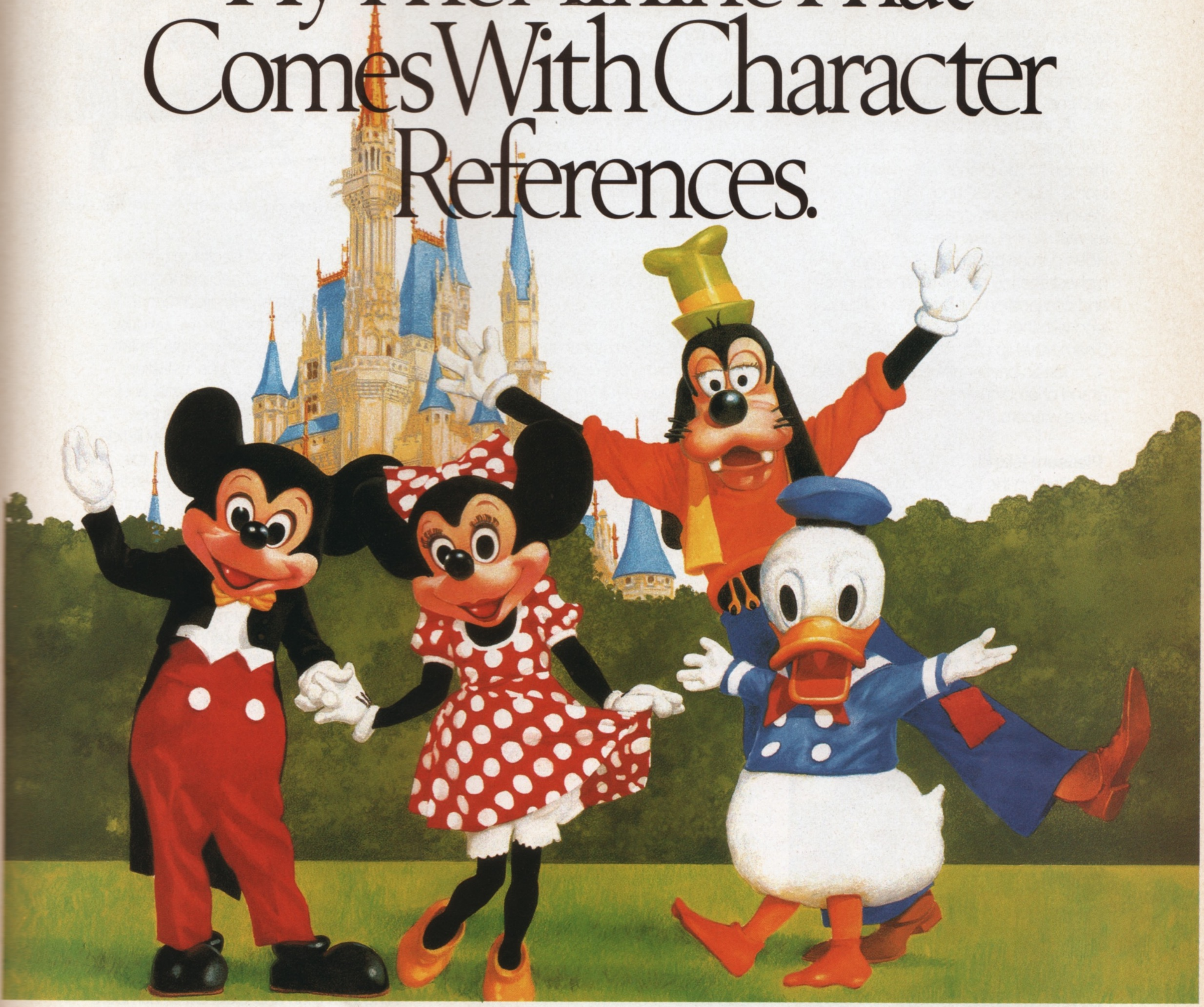
The Grand Finale is a huge party on Saturday night at the Contemporary Resort which includes dinner, dancing and entertainment.

If you can "bearly" wait to find the teddy or doll you've wanted since you were just a cub, please write to:

Walt Disney World Co.
Epcot Center Merchandise Office
P.O. Box 10,000
Lake Buena Vista, FL 32830-1000
ATTN: Doll and Teddy Bear Convention

One package price includes admission to all of the 1991 Doll and Teddy Bear Convention events plus four days, three nights accommodations at Disney's Contemporary Resort, a 4-day World Passport for unlimited use of the Theme Parks, and one night's admission to Pleasure Island.

Fly The Airline That Comes With Character References.



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Disneyland

The **Disney Afternoon PlayTour** is making its way across the United States by way of 30 major shopping malls. This national video game contest, sponsored by Buena Vista Television and Capcom U.S.A., will continue throughout the fall, culminating in the championship play-offs at Disneyland on November 8.

At the mall contests, players test their Nintendo skills on video games themed to The Disney Afternoon cartoons. "DuckTales" and "Chip 'n Dale Rescue Rangers" are featured games, as well as nine new Capcom U.S.A. video games based on "Tale Spin." The highest scoring player from each weekend competition will be flown to Disneyland with their families to compete in the Championship play-offs.

Terrific prizes will be awarded to the grand champion and second and third place winners.

Pleasure Island

Party in the New Year with the people who make New Year's a year-round event. It's the spectacular **Pleasure Island New Year's Eve Party**—for real!

The bash begins at 8 p.m. December 31 and continues til 2 a.m. Partygoers will enjoy an elaborate buffet, party favors, champagne at midnight, admission to all six night clubs, a confetti and fireworks extravaganza at midnight, and name talent entertaining at Island locations all night long.

It's New Year's Eve for real at Pleasure Island!

A limited number of tickets for this popular party has been reserved **exclusively for Disney's Magic Kingdom Club and Gold Card members** at $75 each (plus tax and gratuities). Call (407) W-DISNEY between October 1 and November 30 to reserve your tickets. You must be 21 to purchase tickets and to attend this gala event.

The Pleasure Island New Year's Eve Party has sold out the past two years, so be sure to take advantage of this advance notice. Then get ready to give 1992 the rousing welcome it deserves!

Queen Mary

Where can you choose from over 1,250 square feet of delectable cuisine, relax to the live music of an elegant era, and explore the history and mysteries of a world famous luxury liner? Where else but at the Queen Mary in Long Beach!

The Queen Mary Sunday Brunch allows you to do all this and more. For $24.50 for adults and $10.75 for children under twelve, you receive an enormous brunch and admission to the Queen Mary and Spruce Goose attractions.

The brunch itself, served in the Queen's Salon, includes a sumptuous selection of pastries, salads, hot entrees, fruits, vegetables, international fare, crepes, waffles, omelettes and much more. Seatings for the brunch are 10:00 a.m., 11:30 a.m., and 12:30 p.m. Reservations are required and may be made by calling (213) 435-3511.

Walt Disney World Resorts

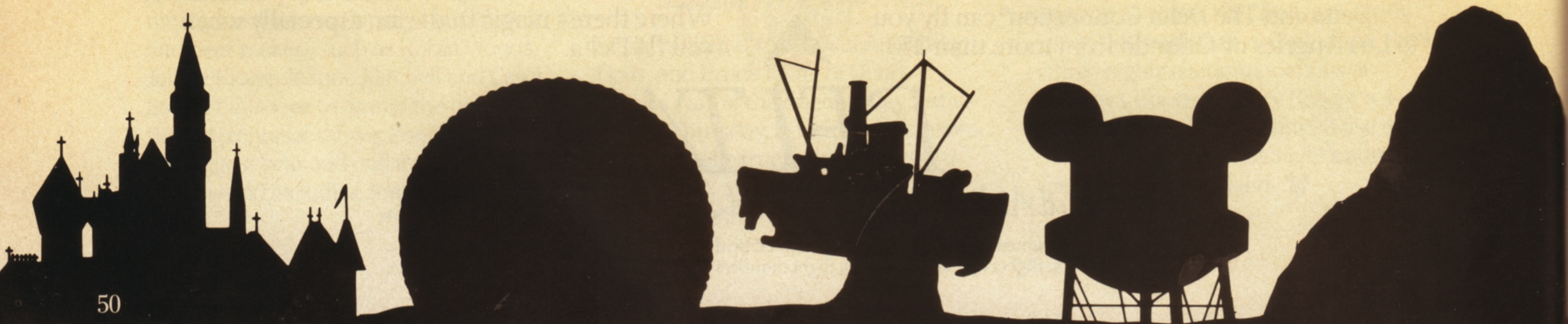
The Walt Disney World Resort is pleased to invite you to come celebrate a "December to Remember" at their most incredible holiday celebration ever—**Disney's Jolly Hollydays!**

Catch the Christmas spirit from December 1 - 20 with *exceptionally priced* resort packages offering a sack full of exciting holiday events. Two-, three-, and four-night packages entitle you to your choice of accommodations at one of six festively detailed resorts, each elaborating upon its own unique "theme" with enchanting holiday entertainment, nightly Christmas festivities, spirited "Disney family" traditions, and special character hosts. There's the Grand Floridian Beach Resort—yuletide splendor with Victorian elegance; the Yacht and Beach Club Resorts—festive seaside season's greetings; the Contemporary Resort—a rootin', tootin' Christmas in the Old Southwest; The Disney Inn—delightful tales of the season amid countryside coziness; and Port Orleans—cajun Christmas cheer.

Santa and his helpers are waiting for you at the Walt Disney World Resorts.

During your stay you'll feast at the all-new Jolly Hollydays Dinner Show Spectacular—over 100 Disney characters and entertainers and the ultimate all-you-can-eat holiday feast, complete with a turkey for carving! Enjoy complimentary transportation to nightly receptions and holiday ceremonies at each of the Jolly Hollydays resorts and to the Village Marketplace, decked out in holiday style. Take advantage of reduced admission to the Theme Parks and bask in yuletide enchantment like never before.

To find out more about this spectacular holiday offer or to make your reservations, call (407) 827-7200. Magic Kingdom Club and Gold Card members can call the Magic Kingdom Club Travel Center at (407) 824-2600, ext. 72.



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Suicide and murder rock more than the cradle.

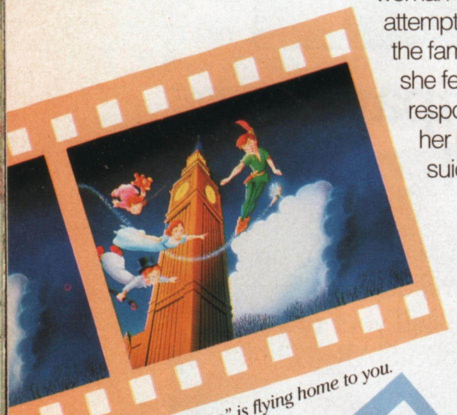
Let's Go to the Movies

New from Touchstone Pictures this fall are two captivating films.

Melanie Griffith and Don Johnson star in **"Paradise,"** an emotional drama adapted from the popular French film "Le Grand Chemin." A couple overcome tragedy and a young boy learns to feel acceptance while coming of age.

"The Mrs.," starring Goldie Hawn and John Heard is a chilling psychological thriller about a woman who finds suspense, mystery and murder.

Hollywood Pictures will release **"The Hand that Rocks the Cradle"** in October. This suspense thriller is about a woman who attempts to destroy the family whom she feels is responsible for her husband's suicide.



"Peter Pan" is flying home to you.

Teri Garr in TV's "Good and Evil."

The Disney Channel

Take flight and let your imagination soar. September marks the world television premiere of Disney's classic animated feature film, **"Peter Pan."** Join Peter, Tinker Bell and the Darling children on their timeless journey to Never Land.

September also sees the return of **"The Little Kidnappers,"** the heartwarming story of how two lonely orphans change the life of their curmudgeonly grandfather.

Coming in October is **"Aretha Franklin: Queen of Soul,"** a tribute to this legend's powerful performances and sweet success.

Home Video

The biggest news to hit the home video market is that Walt Disney's inimitable classic, **"Fantasia,"** has been scheduled for a November release.

But this is no ordinary release. This is a **one-time-only**, limited sale of a film that will never again be seen in any medium—film, television or video!

Walt Disney Pictures has decided to carry out Walt's original wish that "Fantasia" be a continuously evolving film. Work has already begun on "Fantasia Continued" which will feature new pieces of classical music set to new Disney animation. "Fantasia" as it now exists is about to fade into history—except for the limited number of videos which will be sold **for 50 days only** beginning November 1.

Special gift packages have been developed to celebrate this historic event. One includes the cassette, a "making of" cassette, audio track, commemorative booklet and commemorative litho. Prices for the video range from $24.95 to $99.95. You might want to get to your local video store and reserve your copy of this classic today!

Great news from Down Under, too! **"The Rescuers Down Under"** are on their way to rescue you from boredom. Bernard and Miss Bianca find adventure in the outback when they try to help a boy named Cody save his eagle from a poacher.

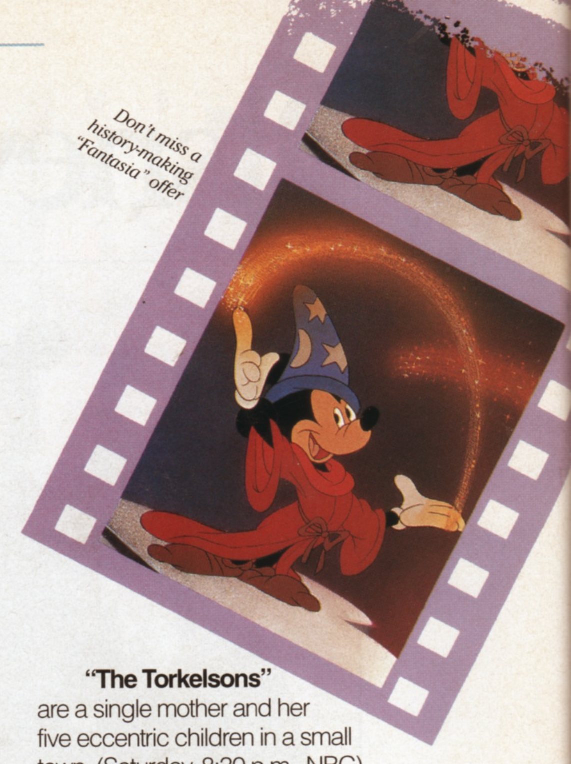
Television

In addition to the returning **"Dinosaurs"** (Wednesday, 8 p.m., ABC), Disney Network Television hit the jackpot this season with six new series.

"Home Improvement" has Tim Allen as a cable TV show host with an opinion on more than just home repairs. (Tuesday, 8:30 p.m., ABC)

Teri Garr is the "evil" in **"Good and Evil."** (Wednesday, 10:30 p.m., ABC)

Don't miss a history-making "Fantasia" offer



"The Torkelsons" are a single mother and her five eccentric children in a small town. (Saturday, 8:30 p.m., NBC)

The trials and tribulations of **"Nurses"** and patients are serious, but the comedy tickles your funny bone. (Saturday, 9:30 p.m., NBC)

In **"Pacific Station,"** opposites do attract as police officers Robert Guillaume and Richard Libertine set out to prove. (Sunday, 8:30 p.m., NBC)

"It's All in Your Head," but it's no picnic when four personalities compete for control of Herman's thoughts and actions. (Sunday, 9:30 p.m., Fox)

Disneyland's Ken Inouye hosts **"The Magic Kingdom Gardener"** which is being aired by 20 stations across the nation. Manager of the Disneyland Landscape Department, Inouye discusses horticultural techniques employed by the Park and offers tips for home gardeners. A free brochure recapping the weekly tips is available following each broadcast. Contact your local cable station for further information.

The Disneyland Gardener.

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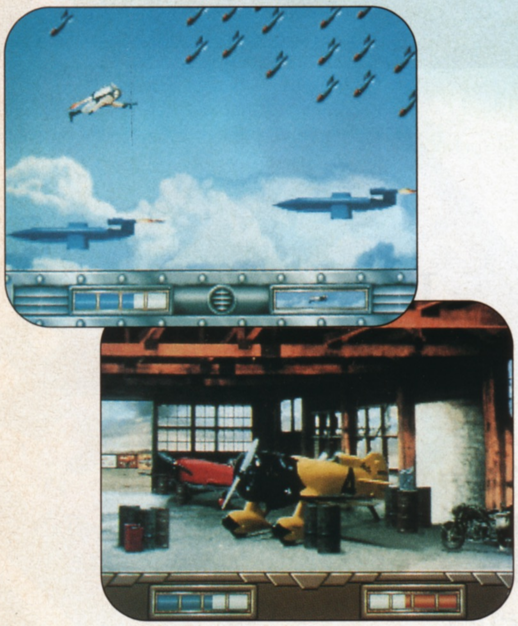
Computer Software

Walt Disney Computer Software's Sound Source is a revolutionary computer accessory that brings compatible software to life with high-quality speech, fully orchestrated music and real-life sound effects. Sound Source easily attaches to the printer port, contains a speaker and amplifier, and retails for only $39.95. The programs described here are all Sound Source compatible and are available for MS-DOS and Amiga.

The Rocketeer computer game combines comic book graphics, videotaped actors and the original sets and props from the film to make an exhilarating action/adventure game. Suggested retail price is $49.95.

Stunt Island is a flying and filming simulation game that allows players to fly a variety of aircraft and to create their own stunt-filled films using a variety of props and filming techniques. Just $59.95.

In **Hare Raising Havoc,** players must help Roger Rabbit find Baby Herman and escape from wild predicaments. This interactive cartoon adventure game, retailing for $49.95, is full of crazy characters, loony sounds and stunning animation.



"The Rocketeer" plays games on computer.

The Disney Stores and Disney Catalog

Not only does time fly, now it talks, too! New at The Disney Stores is the **Mickey Mouse Talking Time.** This three-dimensional molded PVC Mickey watch, which sells for just $29.95, has an LCD read-out, but also tells time—as well as ten unique phrases—in Mickey's own voice.

New this fall in the Disney Catalog and in The Disney Stores is the **Disney Character Crystal Collection.** These exquisite 4-1/2" figurines, molded in 24% clear crystal, are numbered and sold individually. All 1,800 likenesses of Mickey Mouse, Mickey as the Sorcerer's Apprentice, Dopey, Jiminy Cricket, Tinker Bell, Winnie the Pooh, Ariel, and the Disneyland Sleeping Beauty Castle come with a certificate of authenticity as well as a history of the figure depicted.

One sparkling piece of a crystal collection.

Disney Express

Send the magic of Disney to that someone special. For a fast, easy way to surprise, call 1-800-8-HAPPY-8. Disney's own gift delivery service, **Disney Express,** offers five themed gift packages that can be sent immediately anywhere in the United States for just $29.95 plus shipping and handling (and additional tax where applicable). The sender can also include a personalized gift message at no extra cost.

Each Disney surprise comes in an 11"x11"x11" gift box, brightly decorated with original Disney character art themed to the products enclosed. Included in each gift box is a unique collection of four to eight fun-filled Disney products to delight almost any age group. Choose Disney Babies "New Birth" (0-18 months), Little Mermaid "Under the Sea" (Girls 3-7 years), Mickey and Minnie "In the Kitchen" (5-9 years), Mickey "Sports Fun" (Boys 3-7 years), or "I Love Mickey" (adults of all ages).

Audio Entertainment

Audio Entertainment is developing some exciting new products for children and parents to share.

Send Disney magic through the mail.

The **Disney Babies Point & Learn** series is directed toward children 18 months to 4 years. Parent and child read the rhymes and point to pictures while the accompanying 25-minute audio tapes play a narration of rhymes, a story about the scene, sound effects, and cheerful songs. Interactive exercises help children build vocabulary and learn to identify objects, sounds and colors.

For a spectacular reading experience, try out **The Rocketeer 3-D Sight and Sound Comic Book**, featuring a 48-page 3-D comic book, a 3-D audio tape and unique 3-D glasses modeled from the Rocketeer helmet. Listeners wearing headphones will not only hear sounds coming from right and left, but there will be a sense of sounds that are from behind and above. This multi-sense experience is available for just $7.95.

Fans of **"The Little Mermaid"** will discover all-new adventures of Ariel and her underwater friends in two new read-alongs with audio cassette tapes featuring original cast voices and music from the film. **"Ariel and the Secret Grotto"** and **"Ariel and the Mysterious World Above"** are available individually for $5.98, or in a boxed collection with a special edition bubble water watch for $14.98.

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Walt Disney World®

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